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XV.—ELIZABETHAN TRANSLATIONS FROM THE
ITALIAN: THE TITLES OF SUCH WORKS
NOW FIRST COLLECTED AND
ARRANGED, WITH
ANNOTATIONS.

IV. MISCELLANEA.

INTRODUCTION.

In 1894, while preparing my doctor's thesis at Yale University, on the subject, "*The Elizabethan Drama, especially in its Relations to the Italians of the Renaissance*," I began to study the Italian sources of the English dramatic poetry of the age of Elizabeth. Many of the plays are dramatized versions of *novelle*, which, in translation, were so popular at that time. But I soon found that romantic fiction by no means exhausted the treasure-trove of Renaissance literature upon which the great dramatists drew so largely, both for their matter and their inspiration. Italian discovery, history, science, manners, music, all that Italy had so abundantly contributed to the general stock of intellectual wealth, was becoming more and more familiar to the eager, open, impressionable minds of Elizabethan Englishmen, and almost everything of importance that appeared in France and Spain was sooner or later pressed into the service of English genius. So I purposely set aside the main subject of my inquiry, the Italian sources of Elizabethan plays, until I had made a collection, as complete as possible, of all the translations from the Italian during the Elizabethan period, understanding by that, the entire cycle of the great drama, approximately from the accession of Edward VI. to the Restoration, from 1549 to 1660. With this paper, Part IV, I now complete the bibliography. Part I, comprising 70 numbers, on "*Romances in Prose*," will be found in the *Publications of the Modern*

Language Association, Vol. x, No. 2, June, 1895; Part II, 82 numbers on "Poetry, Plays, and Metrical Romances," *Ibid.*, Vol. xi, No. 4, December, 1896; and Part III, 111 titles on 'Miscellaneous Translations,' *Ibid.*, Vol. xiii, No. 1, January, 1898. The present paper, an account of 139 translations, is the second half of Part III, and as that dealt with religion and theology, science and the arts, grammars and dictionaries, and proverbs, so this instalment of *Miscellanea* treats of voyages and discovery, history and politics, manners and morals, and Italian and Latin publications in England. The whole bibliography, corrected to date, consists of 411 translations, representing a total of 219 English translators, and 223 Italian authors.

The two hundred and nineteen Englishmen include, directly or indirectly, every considerable writer of the period. Bacon is not here, but his friend, Sir Toby Matthew, the most 'Italianated' Englishman of his time, translates the *Moral Essays* into Italian, and dedicates them to Cosmo, Grand Duke of Tuscany, eulogizing his lifelong friend for "having all the thoughts of that large heart of his set upon adorning the age in which he lives, and benefitting as far as possible the whole human race." Shakspeare is not here, but Shakspeare is the soul of the romantic drama, and the English romantic drama not only went to Italian literature for its subjects, but it borrowed from the Italian drama much of its machinery, the chorus, the echo, the play within the play, the dumb show, the ghosts of great men as Prologue, apparatus in general, and physical horrors *ad terrorem*. The stories of fourteen Shakspearean dramas are found in Italian fiction, and several other plays contain suggestions from it. The list of Italian authors includes practically every notable Italian writer of the Renaissance, on all sorts of subjects.

Of the foreign influences that shaped Elizabethan literature, unquestionably the Italian was the greatest. In discovery and commerce, Columbus was merely the last of a long line of Italian navigators, who, in the service of the western nations,

sailed into distant and unknown seas. In history, translations of the great vernacular Italian historians, Machiavelli, Guicciardini, and Cardinal Bentivoglio, prepared the way for our English Hall, Grafton, Stow, and Holinshed. In politics, Sir Thomas Smith, the Earl of Monmouth, and James Howell, follow in the footsteps of Malvezzi, Father Paul, Botero, and Paruta. Philosophy, through the intrepid spirit of Bruno, cast off forever the shackles of scholasticism to enter upon its inheritance from antiquity, and it was the England of Elizabeth that permitted Bruno to speak. The Italian astronomers reveal the secrets of the skies, and Milton, travelling in Italy, seeks out and visits, at Arcetri, the greatest of them, "the famous Galileo, grown old, a prisoner to the Inquisition, for thinking in astronomy otherwise than the Franciscan and Dominican licensers thought." Teofilo Folengo, Trajano Boccalini, Paolo Giovio, and Poggio-Bracciolini, helped at least to make known to the more sombre English the sunny smile of humor and the rapier thrust of wit. In manners, the Italians of the 16th century had all Europe for their pupils. Della Casa's *Galateo* is a graceful and intelligent guide to good manners to this day, and *Il Cortigiano* is a classic, the best book on manners that has ever been written. It was the fashion for young Englishmen of family to finish their education by the tour to Italy, and many of the translators are these 'Italianated' travellers, Crashaw, Daniel, Greene, Drummond, Gascoigne, Howell, and Milton.

In the *Courtyer*, a knowledge of music is said to be necessary for the well-bred gentleman, and Venice, which was the Paris of that time, was the most musical city in Italy. So we find the Elizabethan lutanists and madrigalists both travellers and imitators of Italian musicians. John Dowland, in the Epistle prefixed to his *First Book of Songs or Aires*, refers with pride to the encouragement he had received from Luca Marenzio and Giovanni Croce. Thomas Oliphant, in *La Musa Madrigalesca*, accuses Thomas Morley of barefaced

plagiarisms from the *madrigali* of Felice Anerio and the *ballate* of Gastoldi. In the preface to Part II. I suggested that a study of the relation between the Elizabethan lutanists and Italian madrigal writers might throw considerable light on the lyrical quality of Elizabethan dramatic poetry. For some one who knows both historical music and the Italian poetry of the Renaissance, I feel sure that there is something of value to be learned from John Dowland, John Wilbye, best of English madrigalists, John Ward, John Hilton, Thomas Weelkes, organist successively of Winchester College and of Chichester Cathedral, and from other Elizabethan composers.

Nor was all the travel in one direction. Bruno, Vanini, Vermigli, Ochino, and Michelangelo Florio found refuge in Protestant England. Other Italians came over as teachers of various arts. Vincentio Saviolo taught fencing and suggested the immortal Touchstone. Charles I. employed Orazio de' Gentileschi (Orazio Lomi) and his daughter, Artemisia, both painters, to decorate his palace at Greenwich. Girolamo Cardano visited Edward VI. in a medical capacity, and left an account of his impressions of the young king which is extremely favorable, and all the more valuable because it comes from a competent and disinterested observer.

It is really wonderful how familiarly Italian and things Italian were known in England in Elizabeth's time. I question whether any foreign vogue, before or since, ever took such hold upon English society. Pietro Bizarri, the historian, said of Queen Elizabeth, "she is a perfect mistress of our Italian tongue," and we read how in her last illness the great Queen turned wearily away from matters of state to listen with charm to the *Hundred Merry Tales*. The Portuguese ambassador habitually corresponded with Sir Francis Walsingham in Italian, and among the State Papers of the period Italian letters are not at all uncommon. We see here Cecil issuing political papers in Italian, as well as in English and Latin.

My next paper will essay to bring together the Elizabethan dramas that are Italian in source, or scene, or direct suggestion. The whole cycle of the drama, within the limits of this bibliography, consists, roughly speaking, and including all sorts of representations, of upwards of 1500 plays, masques, pageants, and shows. Of these about one-half have survived. My studies of these surviving 700 or so plays show nearly 300 that hark back to Italy. If imitative plays, or plays of remote suggestion be included, the number of 'Italianated' dramas would be still greater. For example, Mr. Courthope, in his *History of English Poetry*, argues ably, and, to my mind, conclusively, that Marlowe produced his great plays under the spell of Machiavelli. Peele also wrote under the Italian spell. Perhaps some one some day may find the names of Marlowe and Peele among the English students of the University of Padua. Elze says that students representing twenty-three different nations thronged to Padua towards the close of the 16th century, and that not a few Englishmen were among them.

I have many friends to thank for encouragement and suggestions during the progress of this work. They will appreciate with me a thought from that most charming of books, Anatole France's *Le Crime de Sylvestre Bonnard*,—

"I opened a book which I began to read with interest, for it was a catalogue of manuscripts. I do not know any reading more easy, more fascinating, more delightful, than that of a catalogue."

a. VOYAGES AND DISCOVERY.

1555. *The [three] Decades of the newe worlde or west India, conteynyng the navigations and conquestes of the Spanyardes, with the particular description of the moste riche and large landes and Ilandes lately founde in the west Ocean perteynyng to the inheritance of the Kinges of Spayne. . . . Written in the Latine tounge by Peter Martyr of Angleria, and translated*

into Englysshe by R. [ichard] Eden. (*The hystorie of the Weste Indies, wrytten by Gonzalus Ferdinandus.—A discourse of the marvelous vyage made by the Spanyardes rounde aboute the worlde, gathered owt of a large booke wrytten hereof by master A. [ntonio] Pygafetta.—The debate and stryfe betwene the Spanyardes and Portugales, for the division of the Indies and the trade of Spices and also for the Ilands of Molucca by J. Lopez de Gomara. [Francisco López de Gómara].—Of Moscovie and Cathay.—The historie written in the latin toonge by P. Jovius of the legation or ambassade of greate Basilius Prince of Moscovia to pope Clement the vij. Other notable thynges as touchynge the Indies. Of the generation of metalles and their mynes with the maner of fyndinge the same: written in the Italian tounge by Vannuccijs Biringuczius [Vannuccio Biringuccio]. Description of two viages made owt of England into Guínea in M. D. L. III.*).

R. Jug. *In aedibus Guilhelmi Powell*, London, 1555. 4to. Black letter. *British Museum*, (3 copies).

Francisco López de Gómara, 1519–1560, was chaplain to Hernán Cortés, *El Conquistador*. He wrote *Conquista de Méjico*.

González Fernández de Oviedo y Valdés, 1478–1557, was once secretary to the Great Captain. His *Historia general y natural de Indias* was published at Salamanca in 1535, folio.

Peter Martyr, Pietro Martire, of Anghiera, by Lago Maggiore, was a member of the Council of the Indies, and secretary to Ferdinand and Isabella, and to the Emperor Charles V., and also the friend and correspondent of Columbus. It is said that Pope Leo X. sat up all night to read the *Decades*, so keen was the curiosity and the sense of wonder roused by the tales of the returning voyagers from the new world.

See *The History of Trauayle in the West and East Indies*, 1577, and *Of F. Magalianes The Occasion of his Voyage*, in *Purchas his Pilgrimes*. 1625.

1577. *Of the viages of . . . S. [ebastian] C. [abot]*. See Anglerius, P. M.

The History of Travayle in the West and East Indies, etc. 1577. 4to. *British Museum*.

1577. *The History of Trauayle in the West and East Indies, and other countreys lying eyther way, towards the fruitfull and ryche Molluccaes. As Moscouia, Persia, Arabia, Syria, Aegypte, Ethiopia, Guinea, China in Cathayo, and Giapan: With a discourse of the Northwest passage. . . . Gathered in parte, and done into Englyshe by Richarde Eden. Newly set in order, augmented, and finished by Richarde Willes.*

Imprinted at London by Richarde Jugge. 1577. *Cum Priuilegio*. 4to. Black letter. *Huth. British Museum*, (4 copies).

Dedicated, by Richarde Willes, to "The Lady Brigit, Countesse of Bedforde, my singuler good Lady and Mysterresse."

This is a new edition of Richard Eden's translation of Peter Martyr's, "*The Decades of the neue worlde or west India*." 1555. 4to. Two additions to the work are, "*The Voyages of the Spanyards round about the worlde*," translated from the relations of Maximilianus Transylvanus and Ant. Pigafetta, *Il viaggio fatti dagli Spagnivoli atorno a'l Mondo*, and *An Abridgement of P. Martyr his 5. 6. 7. and 8. Decades*.

The Chevalier Francisco Antonio Pigafetta, of Vicenza, "for to see the marvels of the ocean," accompanied Ferdinand Magellan [Fernão de Magalhaes] in his circumnavigation of the globe, from September, 1519 to September, 1522. He was one of the eighteen survivors (out of some 280 men) of that splendid feat of navigation, and a journal kept by him during the three years

Of moving accidents by flood and field

is our chief source of information as to the first voyage around the earth.

It is more than likely that Shakspeare had read Pigafetta's journal in Eden's *History of Trauayle*, for he takes from it the name of Caliban's god, Setebos [Tempest, i. 2. and v. 1]. While the ships were wintering at Port St. Julian, Patagonia, 1520, Magellan captured two of the Patagonians "by deceyte by loading them with presents and then causing shackels of iren to be put on theyr legges, makynge signes that he wold also giue them those chaynes; but they begunne to doubt, and when at last they sawe how they were deceaued they rored lyke bulles and cryed uppon theyr greate deuyll Setebos to helpe them."

1577. *A briefe description of Moscovia, after the later writers, as S. Münster [Sebastian Muenster], and J. Gastaldus [Jacopo Gastaldi].*

See Anglerius, P. M., *The History of Travayle in the West and East Indies*, etc. 1577. 4to.

1577. *Certaine reportes of the province of China, learned . . . chiefly by the relation of G. P. [Galeotto Perera]. . . Done out of Italian into Engylsye by R. W. [illes].*

See Eden, R., "*The History of Travayle in the West and East Indies*," etc. 1577. 4to.

1580. *A Shorte and briefe narration of the Two Navigations and Discoveries to the North-weast partes called Newe Fraunce: First translated out of French into Italian by that famous learned man Gio: Bapt: Ramutius, and now turned into English by John Florio, etc.*

H. Bynneman. London. 1580. 4to. Pp. 80. Black letter. *British Museum. Huth.*

Dedicated to "Edmund Bray, Esq., High Sheriff of Oxfordshire," and "To all Gentlemen Merchants and Pilots." At the end occurs,—"*Here endeth the second Relation of James Carthiers [Jacques Cartier] discouerie & navigation to the newe founde Lande, by him named 'New Fraunce,' translated out of Italian into Englishe by I. F.*"

The original French work based on Cartier's notes is, *Brief Récit de la navigation faite es isles de Canada, Hochelaga, Saguenay et autres.*

Paris. 1545, et Rouen. 1598. 8vo: 1863. 8vo. *British Museum.*

The Italian translation from the French used by Florio is in the third volume of the third edition of Ramusio's *Navigazioni et Viaggi*, Venice. 1565.

Primo volume, & terza editione delle Navigazioni et viaggi raccolto già da M. G. B. Ramusio & con . . . discorsi, da lui . . . dichiarato & illustrato. Nel quale si contengono la descrizione dell' Africa & del paese del Prete Janui, con varij viaggi, etc. (Secondo volume . . . in questa nuova editione accresciuto, etc. Terzo volume, etc.) 3 vol.

Venetia, nella stamperia de Giunti, 1563-74-65. Folio. *British Museum.*

Jacques Cartier was sent out to Canada by King Francis I., and made his first voyage during the summer of 1534. The second voyage was made in 1535-6 when the navigator wintered in New France. Hochelaga was the name of an Iroquois village which he found on the site of Montreal. Ramusio's third volume contains a two-page pictorial plan of the town of Hochelaga, and a general map of the New World in a hemisphere.

1582. *Divers voyages touching the discoverie of America, and the Ilands adjacent unto the same, made first of all by our Englishmen, and afterwards by the Frenchmen and Britons: with two mappes annexed heereunto.* [By R. H., i. e. Richard Hakluyt.]

(T. Dawson,) for T. Woodcocke: London. 1582. 4to. 2 pts. Black letter. *British Museum.*

Between the title and sig. A there are five leaves containing "The names of certaine late travaylers," etc.; "A very late and great probabilitie of a passage by the Northwest part of America," and the "Epistle dedicatorie" to "Master

Phillip Sydney, Esquire." One of the maps is also dedicated to Sir Philip Sidney by Michael Lok.

1582. *Discoverie of the isles of Frisland &c. by N. Z. [Nicolò Zeno] and Antonio his brother.*

See, Richard Hakluyt, *Divers voyages*, etc. 1582. 4to. *British Museum.*

The discoverie of the Isles of Frisland, Iseland, Engrone-land, Estotiland, Drogeo and Icaria: made by two brethren, namely M. Nicholas Zeno, and M. Antonio his brother: Gathered out of their letters by M. Francisco Marcolino.

The Voyages of The English Nation to America, before the year 1600, from Hakluyt's Collection of Voyages (1598-1600). Edited by Edmund Goldsmid. Edinburgh. 1889. Vol. I. P. 274.

The Voyages of the Venetian Brothers, Nicolò and Antonio Zeno, to the Northern Seas in the XIVth Century. [Translated, for the Hakluyt Society, by Richard Henry Major]. London. 1873.

The Annals of the Voyages of the Brothers Nicolò and Antonio Zeno in the North Atlantic About the end of Fourteenth Century, and the Claim founded thereon to a Venetian Discovery of America. A Criticism and an Indictment. By Fred. W. Lucas. 50 copies. *Édition de luxe.* London, Henry Stevens, Son & Stiles. 1898. 4to. Pp. 233 and 18 facsimile maps.

The Zeno family was one of the most distinguished in Venice, furnishing during the 13th and 14th centuries a doge, several senators and members of the Council of Ten, and military commanders of ability and renown.

The adventures of the two Zeni in the North Atlantic are related in six letters, two from Nicolò Zeno, known as "the Chevalier," to his brother, Antonio, a third, presumably addressed to some other member of the family, and three letters written by Antonio, after he had joined Nicolò, to a third brother, Carlo, called, for his success in the war against Genoa, "the Lion of St. Mark." The voyages were made

about 1390–1405, and the narrative was first published in 1558, by Nicolò Zeno, the younger, a member of the Council of Ten, and great-great-great-grandson of Antonio.

In brief, the letters relate how Nicolò, the Chevalier, sailing from Venice around to the North of Europe, was caught in a storm and wrecked on one of the Faeroe islands. About to be murdered by the natives, he was rescued by a great chieftain, who, recognizing the rank and nautical skill of the stranger, gave him a post of authority in the national fleet. This chieftain has been identified as Henry Sinclair, Earl of the Orkneys and Caithness. Nicolò persuaded Antonio to join him, and together they undertook various expeditions, one of which carried them a long distance to an island in the western ocean. The name of this island suggests Greenland, but the description fits Iceland. Nicolò's health was broken by the cold of the western island, and he died soon after his return to the Faeroes, probably in 1395.

Antonio Zeno and Earl Sinclair made another voyage westward, somewhere about 1400, "but, the wind changing to the southwest, the sea therefore becoming rough, the fleet ran before the wind for four days, and at last land was discovered." In returning to the Faeroes from this country, Zeno sailed steadily eastward for 20 days, and then for five days towards the southeast, seeing no land for the whole five and twenty days. The basis of the Venetian discovery of America rests upon the assumption that this land, upon which Antonio Zeno left Earl Sinclair to found a city, was Greenland. This is the conclusion of Richard Henry Major, who translated the Zeno narrative for the Hakluyt Society, and it is accepted by John Fiske in his *Discovery of America*.

1582. *Relation of J. Verrazano of the land discovered by him.*

See R. H. (Richard Hakluyt), *Divers voyages*, etc. 1582. 4to. *British Museum*.

The relation of John de Verrazano a Florentine, of the land by him discovered in the name of his Maiestie [King Francis I.]. Written at Diepe the eight of July, 1524.

See *The Voyages of The English Nation to America. Collected by Richard Hakluyt, Preacher, and Edited by Edmund Goldsmid.* Edinburgh, 1889, Vol. II, 389.

Verrazano sailed from Madeira, January 17, 1524, and having struck the east coast of America, sailed along it from about the 34th to the 54th parallel of latitude. At latitude "41 deg. and 2 tierces" he notes a haven which "lieth open to the South halfe a league broad, and being entred within it betweene the East and the North, it stretcheth twelve leagues: where it waxeth broader and broader, and maketh a gulfe about 20. leagues in compasse, wherein are five small Islands very fruitful and pleasant, full of hie and broade trees, among the which Islandes any great Nauie may ride safe without any feare of tempest or other danger. Afterwards turning towards the South in the entring into the Hauen on both sides there are most pleasant hils, with many riuers of most cleare water falling into the Sea." This describes New York harbor and the Hudson river, eighty-three years before Henry Hudson made his voyage up the North River in the Half-Moon.

1588. *The Voyage and Travaile: of M. C. Frederick, [Cesare Federici], merchant of Venice, into the East India, the Indies, and beyond the Indies. Wherein are contained very pleasant and rare matters, with the customes and rites of those Countries. Also, heerein are discovered the Merchandises and commodities of those Countreyes, aswell the aboundaunce of Goulde and Silver, as Spices, Drugges, Pearles and other Jewelles. Written at sea in the Hercules of London. . . . Out of Italian by T. [homas] H. [ickock].*

R. Jones and E. White, London, 1588. 4to. *British Museum* (2 copies).

See R. Hakluyt. *The principal navigations, etc.* Vol. 2. Pt. 1, 1598, etc. Folio.

1589. *The principall Navigations, Voiages and Discoveries of the English nation, made by Sea or over Land within*

the compasse of these 1500. yeeres: Devided into three . . . parts, according to the positions of the Regions wherunto they were directed. . . . Whereunto is added the last most renowned English Navigation [viz. Sir Francis Drake's] round the . . . Earth. [Nov. 15, 1577–Nov. 3, 1580.]

G. Bishop and R. Newberie, Deputies to C. Barker, London, 1589. Folio. *British Museum* (2 copies). Also, London, 1598–1600. Folio. B. L. *British Museum* (5 copies).

This book, in one volume, small folio, is the germ of the later edition of Hakluyt, 1598–1600, with a title almost identical, but enlarged to three volumes. Hakluyt's *Voyages* has been called the "great Elizabethan bible of adventure." Besides furnishing English versions of Italian and Spanish discoveries, it recounted for Englishmen the undying story of their own great navigators; of Sir Hugh Willoughby, found frozen in his cabin, his hand resting on his journal over this entry as to the fate of his crew: "In this haven they died;" of Sir Humphry Gilbert vanishing with his little bark into the darkness and the unknown with the words on his lips, "We are as near to heaven by sea as by land;" of Sir Walter Raleigh, and Sir Richard Grenville, and Sir John Hawkins, and Sir Francis Drake.

1597. *A Reporte of the Kingdome of Congo, a Region of Africa. And of the Countries that border rounde about the same. 1. Wherein is also shewed that the two Zones, Torrida & Frigida, are not onely habitable, but inhabited, and very temperate, contrary to the opinion of the olde Philosophers. 2. That the blacke colour which is in the skinnes of the Elthiopians & Negroes &c. proceedeth not from the Sunne. 3. And that the Riuer Nilus springeth not out of the mountains of the Moone, as hath beene heretofore beleueed: Together with the true cause of the rysing and increase thereof. 4. Besides the description of diuers plantes, Fishes and Beastes, that are founde in those Countries. Drawen out of the writings and discourses of Odoardo Lopes [Duarte Lopes] a Portingall, by Philipppo Pigafetta. Translated out of Italian by Abraham Hartwell.*

London. Printed by John Wolfe. 1597. 4to. *Huth. British Museum*, (4 copies).

Reprinted in *Purchas his Pilgrimes, The Second Part*. 1625. Bk. VII, Ch. III, p. 986. *British Museum. Peabody*. Also, in *A Collection of Voyages and Travels*. 1745. Vol. II.

This work is a translation of Filippo Pigafetta's *Relatione del Reame di Congo et delle circonvicine contrade tratta dalli scritti & ragionamenti di Odoardo Lopez Portoghese. Con disegni varie di Geografia, di piante, d'habiti, d'animali & altro. In Roma Appresso Bartolomeo Grassi*. [1591.] 4to.

In a prefatory address to the reader, Hartwell states that he was urged to make the translation by Richard Hakluyt, who, he says, gave him a copy of Pigafetta, "intreating me very earnestly, that I would take him with me, and make him English: for he could report many pleasant matters that he sawe in his pilgrimage, which are indeed uncouth and almost incredible to this part of Europe." So, he goes on, "I brought him away with mee. But within two houres conference I found him nibling at two most honourable Gentlemen of England, [Drake and Cavendish] whome in plaine tearmes he called Pirates: so that I had much adoo to hold my hands from renting of him into many mo peeces, than his Cosen Lopez the Doctor was quartered."

1600. *A Geographical Historie of Africa, Written in Arabicke and Italian by John Leo a More [by Ĥasan Ibn. Muḥammad Al-Wazzān Al-Fāsi, afterwards Giovanni Leone Africano]. . . . Before which is prefixed a generall description of Africa, and a particular treatise of all the lands undescribed by J. Leo. And after the same is annexed a relation of the great Princes, and the manifold religions in that part of the world. Translated and collected by J. [ohn] Pory.*

Impensis G. Bishop, Londini, 1600. Folio. *British Museum*, (Grenville Library).

Reprinted by Purchas, *Observations of Africa taken out*

of John Leo his nine Bookes, translated by Master Pory. *Purchas his Pilgrimes*. Pt. 2. 1625. Lib. vi, Ch. i, §§ i-ix, pp. 749-851. Folio. *British Museum*.

Giovanni Leone's work was first written in Arabic, and then translated into Italian, Latin, French, English, Dutch, and German. The Italian title reads, *Descrittione dell' Africa & delle cose notabili che ivi sono*. It was published by Ramusio, in his

Primo Volume delle Navigationi et Viaggi nel qual si contiene la descrittione dell' Africa, e del Paese del Prete Ianui, con varii viaggi, dal Mar Rosso à Calicut, et infin all' Isole Molucche . . . et la Navigatione attorno il Mondo. [Edited by G. B. Ramusio.]

Gli Heredi di Lucantonio Giunta. Venetia. 1550. Folio. *British Museum*.

1601. *The Travellers Breviat, or an historical description of the most famous Kingdomes in the World*. Translated into English [by R. J. i. e. Robert Johnson].

E. Bollifant for J. Jaggard. London. 1601. 4to. *British Museum*.

This is a translation of a part of Giovanni Botero's *Le Relationi Universali*. Rome. 1591. 4to.

The *Relationi Universali* was a very popular book, frequently reprinted. It treats of the situation and resources of each state of Europe, and of the causes of its greatness and power. The author, Giovanni Botero Benese, *abbate di S. Michele della Chiusa*, was secretary to S. Charles Borromeo, Cardinal Archbishop of Milan.

See *Relations of the most famous Kingdoms and Commonwealthes thorough the world*. 1608.

1603. *The Ottoman of Lazaro Soranzo*. Wherein is delivered as well a full and perfect Report of the might and power of Mahomet the third, Great Emperour of the Turkes now rainging . . . as also a true description of divers Peoples,

Countries, Citties, and Voyages, which are most necessarie to bee knowen, especially at this time of the present Warre in Hungarie. Translated out of Italian into English by A. Hartwell.

J. Windet. London. 1603. 4to. Bodleian. British Museum.

Translated from the Italian by Abraham Hartwell the younger, and dedicated by him to Archbishop Whitgift. A chance question of the Archbishop's about Turkish "Bassaes and Visiers" led to the translation.

1608. *Relations of the most famous Kingdoms and Commonweales thorough the world. Discoursing of their Scituations, Manners, Customes, Strengthes and Pollicies. Translated into English and enlarged with an addition of the estates of Saxony, Geneva, Hungary, and the East Indies, etc.*

London. 1608. 4to. British Museum.

Relations of the most famous Kingdomes and Commonwealths thorowout the World. . . . Translated out of the Italian of Boterus by R. [obert] J. [ohnson]. Now inlarged according to moderne observations; With Addition of new Estates and Countries unto which a Mappe of the World, with a Table of the Countries, are now newly added.

John Haviland. London. 1630. 4to. British Museum.

A translation of Giovanni Botero's popular geographical work, *Le Relationi Universali*. Rome. 1591. 4to.

See *The Travellers Breviat*. 1601.

1612. *De Nouo Orbe, or The Historie of the west Indies, Contayning the actes and aduentures of the Spanyardes, which haue conquered and peopled those Countries, inriched with varietie of pleasant relation of the Manners, Ceremonies, Lawes, Gouvernments, and Warres of the Indians. Comprised in eight Decades. Written by Peter Martyr Millanoise of Angleria, Cheife Secretary to the Emperour Charles the fift, one of his Priuie Councill. Whereof three, haue beene formerly translated*

into English, by R. Eden, whereunto the other five, are newly added by the Industrie, and painefull Trauaile of M. Lok Gent.

In the handes of the Lord are all the corners of the earth.
Psal. 95.

London. Printed for Thomas Adams. 1612. 4to. *Huth.*

A later edition, without date, London, [1620?] 4to. *British Museum.*

Dedicated to Sir Julius Caesar, Chancellor of the Exchequer. This is the first complete edition of the eight decades in English.

1625. *Purchas his Pilgrimes. In five bookes. The first, contayning the voyages . . . made by ancient Kings, . . . and others, to and thorow the remoter parts of the knowne world,* etc. 4 pts.

W. Stansby for H. Fetherstone, London, 1625. Folio. *British Museum*, (4 copies).

The *Dictionary of National Biography* gives this title,—

Hakluytus Posthumus, or Purchas his Pilgrimes, containing a History of the World in Sea Voyages and Land-Trauells by Englishmen and others.

Purchas modelled his book on Hakluyt and repeats some of his material, but the likeness between a good book and a poor one ends at this point.

1625. *Extracts of C. F. [Cesare Federici] his eighteene yeeres Indian Observations.*

See *Purchas his Pilgrimes*, etc. Pt. 2. 1625. Folio. *British Museum. Peabody.*

The Voyage and Travaile of M. C. Frederick was rendered into English, in 1588, by Thomas Hickock, who describes his work on the title-page as "Written at sea in the Hercules of London."

1625. *Of F. Magalianes [Fernão da Magalhães]: The Occasion of his Voyage. . . . Gathered out of A. Pigafetta, etc.*

See *Purchas his Pilgrimes*, etc. 1625. Folio. Part 1. See, also, *The History of Trauayle in the West and East Indies*, 1577.

1625. *The Relation of G. P. [Galeotto Perera] that lay prisoner in China.*

See *Purchas his Pilgrimes*, etc. Pt. 3. 1625. Folio. See, also, *The History of Trauayle in the West and East Indies*. 1577.

1625. *Indian Observations gathered out of the Letters of N. P. [Nicolò Pimenta].*

See *Purchas his Pilgrimes*, etc. Pt. 2. 1625. Folio.

1625. *The first Booke of M. P. [Marco Polo] his Voyages.*

See *Purchas his Pilgrimes*, etc. Pt. 3. 1625. Folio.

Marco Polo, 1254(?)–1324, was of an aristocratic Venetian family which had a commercial house in Constantinople. In 1271, then a lad of seventeen, he accompanied his uncles, Nicolò and Maffeo, on their second trading journey to Cathay, at that time under the rule of the great Kublai Khan, grandson of the all-conquering Jenghis. Young Marco became proficient in speaking and writing Asiatic languages, and the Chinese annals of the year 1277 mention him as a commissioner of the privy council. He remained in Kublai's service until 1292, when, in company with his uncles, he set out to return, arriving in Venice in 1295. Two years later, during a war between Venice and Genoa, he was taken prisoner, and held in durance for about a year. One of his companions in captivity was a certain Rusticiano, of Pisa, a compiler of French romances. Rusticiano was so charmed with Marco's tales of his adventures in Asia, that he wrote them down, not in Italian, but in French. The Italian version was prepared by G. B. Ramusio, and published in the second volume of his *Navigazioni e Viaggi*. Some 80 mss. of Marco Polo are known.

The Book of Ser Marco Polo concerning the Kingdoms and Marvels of the East is one of the most famous books of the Middle Ages. Although some of the 'marvels' were stories of the fabulous kingdom of Prester John, and of the "one-eyed Arimaspians," still during his four and twenty years of travel Marco had learned more about the geography of the earth than any other traveller before his time. He was the first to describe the great empire of China, and he knew, or knew of, Thibet, Burmah, Siam, Cochin China, the Indian Archipelago, Java, Sumatra, Andaman, Hindustan, Japan, Siberia, Zanzibar, and Madagascar. Up to the close of the 13th century, the known geography of the world comprised Europe, with a fringe of Asia and Africa. It is no wonder that to Marco's contemporaries his sober statements of fact read like a fairy tale, or a romance of chivalry.

1625. *A Discourse of the Kingdome of China, taken out of Riccius [Matteo Ricci] and Trigautius.*

See *Purchas his Pilgrimes*, etc. Pt. 3. 1625. Folio.

Matteo Ricci, 1552-1610, was an Italian Jesuit, who founded Christian missions in China. He adopted the Chinese dress, and taught Christianity in conformity with the general principles of morals he found prevalent among the Chinese. He wrote numerous works, in Chinese, on moral subjects, and on geography, geometry, and arithmetic. In the Chinese annals he is called Li-ma-teu. Ricci's pleasant way of living on friendly terms with mandarins, and learned men, and his liberality of mind in accepting the moral truths of Buddhism, were displeasing to the Dominicans. They accused him of heresy, and eventually the Jesuits were expelled from China. Browning alludes to the quarrel between the two orders in the *Ring and the Book*, x, *The Pope*, ll. 1589-1603:

Five years since, in the Province of To-kien,
Which is in China, as some people know,
Maigrot, my Vicar Apostolic there,
Having a great qualm, issues a decree.
Alack, the converts use as God's name, not

Tien-chu but plain *Tien*, or else mere *Shang-ti*,
 As Jesuits please to fancy politic,
 While, say Dominicans, it calls down fire,—
 For *Tien* means heaven, and *Shang-ti*, supreme prince,
 While *Tien-chu* means the lord of heaven: all cry,
 “There is no business urgent for dispatch
 As that thou send a legate, specially
 Cardinal Tournon, straight to Pekin, there
 To settle and compose the difference!”

1633. *Cochinchina. Containing many admirable Rarities and Singularities of that Countrey. Extracted out of an Italian Relation . . . by C. [ristoforo] B. [arri] . . . and published by R. [obert] Ashley.*

London. R. Raworth for R. Clutterbuck. 1633. 4to. *British Museum*, (3 copies.)

1873. *Travels to Tana and Persia, by Josafa Barbaro and Ambrogio Contarini. Translated from the Italian by William Thomas, Clerk of the Council to Edward VI, and by S. A. Roy, Esq. And Edited, with an Introduction, by Lord Stanley of Alderley.*

London: Printed for the Hakluyt Society. M.DCCC.LXXIII. 8vo. *Peabody.*

Dedicated to King Edward VI., by William Thomas,—
 . . . “I have thought good to translate out of the Italian tonge this litell booke, written by a Venetian of good fame and memorie, who hath travailed many yeres in Tartarie and Persia, and hath had greate experience of those p’tes, as he doth sufficiently declare, which I determined to dedicate unto yo^r Ma^{tie} as unto him that I knowe is most desirouse of all vertuouse knowledge. Trusting to God yo^u shall longe lyve and reigne a most happie king over a blessed countrey, most humbly beseeching yo^r highnes to accept this poore newe yeres gift, being the worke of myne owne hande, as a token of the faithfull love that I am bounde to beare unto yo^u as well naturally as through the speciall goodnesse that I have founde in yo^u—

Yo^r Ma^{ty} most bounden Servant,
 Willm. Thomas.

The work is translated from Giosafat Barbaro's, *Viaggi [two] fatti da Vinetia, alla Tana, in Persia, in India, et in Costantinopoli: con la descrizione particolare di città, luoghi, siti, costumi, et della Porta del gran Turco: et di tutte le intrate, spese, et modo di gouerno suo, et della ultima impresa contra Portoghesi*. [Edited by A. [ntonio] M. [anuzio].

Nelle case de Figliuoli di Aldo: Vinegia. 1543. 8vo. Pp. 180. *British Museum*, (2 copies).

Barbaro states that he set out, in the year 1436, for Tana, "wheare for the most parte I contynewed the space of xvi yerres, and haue compassed all those cuntreys as well by sea as by lande not only wth diligence, but in maner curiously."

Of the second voyage, he gives this account,—“During the warres between our most excellent Signoria and Ottomano, the year 1471, I, being a man, used to trauaile, and of experience amongst barbarouse people, and willing also to serue o^r foresaid most excellent Signoria, was sent awaie wth thambassado^r of Assambei, King of Persia: who was come to Venice to comfort the Signoria to folowe the warres against the said Ottomanno.”

Ramusio interpolates a note in Barbaro's last paragraph which fixes the final date,—“I finished the writing on the 21st December, 1487.”

The translation of Ambrogio Contarini is a contemporary one, made by Mr. Roy of the British Museum.

For an account of William Thomas, see his III. Miscellaneous Translations. *The Principal Rules of the Italian Grammar*. 1550.

b. HISTORY AND POLITICS.

[1550?] *The History of Herodian treating of the Romyne Emperors after Marcus, translated oute of Greeke into Latin by Angelus Politianus, and out of Latin into Englyshe by N. [icholas] Smyth. Whereunto are annexed, the Argumentes of euery Booke, . . . with Annotations, etc.*

W. Coplande. London. [1550?]. 4to. *British Museum*.

The Greek text of *Herodian*, with Politian's Latin translation, appeared at Basle, in 1535.

The *British Museum* contains a copy of the original, dated 1568,—

Herodiani historiae de imperio post Marcum, vel de suis temporibus e Graeco translatae A. [ngelo] Politiano interprete. It is in Volume II of *Varii Historiae Romanae scriptores, partim Graeci partim Latini, in unum velut corpus redacti. De rebus gestis ab urbe condita, usque ad Imperii Constantopolin translata tempora [By H. Stephanus?] 4 vols.*

H. Stephanus. [Geneva?]. 1568. 8vo.

The history of Herodian extends from the death of Marcus Aurelius, March 17, 180, to 233, A. D., and includes the reigns of the Emperors Commodus, Pertinax, Didius Julianus, Septimus Severus, Caracalla, Macrinus, Elagabalus, Alexander Severus, Maximin, the two Gordians, and Maximus and Balbinus.

1562. *Two very notable Commentaries, the one of the originall of the Turcks and Empire of the house of Ottomanno, written by A. Cambine, and thother of the warres of the Turcke against George Scanderbeg, and of the great victories obteymed by the said George. . . . Translated oute of Italian into Englishe by I. Shute.*

Dedicated to the 'high Admirall,' Sir Edward Fynes. There is a long preface by the translator on discipline and soldiery.

B. Hall, for H. Toye, London, 1562. 4to. Black letter. *British Museum*, (2 copies).

The first of these commentaries is a translation of Andrea Cambini's,—

Libro d'A. C. . . . della origine de Turchi et imperio delli Ottomanni. [With a Prefatory Epistle by D. di Giunta.]

Firenze. 1529. 12mo. *British Museum*.

The second commentary I have not met with. Shute says he does not know its author.

George Castriota, called Scanderbeg or Skanderbeg, from the Turkish Iskander Beg (Alexander Bey), was an Albanian

chieftain who lived from 1403 to 1468. In his youth, his father, Ivan (John) Castriota, lord of Croya, a hereditary principality in Albania, between the mountains and the Adriatic Sea, sent him and his three brothers as hostages to the Ottoman Court. When John Castriota died, in 1443, the Sultan, Amurath II., decided to annex the principality to Turkey. But George Castriota returned to Albania, in 1444, proclaimed his independence, and resisted successfully for twenty-three years, both Amurath II. and his son Mohammed II., called the Conqueror.

Scanderbeg finally died a fugitive, at Lissus in the Venetian territory, and Albania (Epirus) was added to the Turkish empire.

Gibbon. *Decline and Fall of the Roman Empire*. Vol. VI, pp. 360-4.

1563. *The Historie of Leonard Aretine, concerning the Warres betwene the Imperialls and the Gothes for the possession of Italy. Translated out of Latin . . . by A. [rthur] Goldyng.*

London. Printed by Rouland Hall for G. Bucke, 1563. 8vo. Black letter. 180 leaves, besides an epistle and a preface. *British Museum*.

Dedicated to Sir William Cecil, in whose family Golding was living.

A translation of *Leonardi Aretini de bello Italico adversus Gotthos*.

Nicolaus Jenson. [Venice]. 1471. 4to. *British Museum*.

[1570.] *A very briefe and profitable Treatise declaring howe many counsellis, and what maner of Counselers a Prince that will governe well ought to haue. [Translated by Thomas Blundeville, from the Italian version of Alfonso d'Ulloa.]*

W. Seres. London. [1570]. 8vo. *British Museum*.

There is a dedication, dated from Newton Flotman, 1 April, 1570, to the Earl of Leicester.

The original of this is a Spanish work by Federigo Furio Ceriol,—

El Concejo i Consejeros del Principe que es el libro primero del quinto tratado de la institucion del Principe.

Anvers. 1559. 8vo. *British Museum.*

I do not find an Italian version by Alfonso de Ulloa, but there is one by his friend and correspondent, the voluminous Lodovico Dolce,—

Il concilio, overo Conciglio et i Consiglieri del Prencipe. Opera di F. C. . . . tradotta di Lingua Spagnuola nella volgare Italiana per L. Dolce.

Vinegia. 1560. 8vo. *British Museum.*

Alfonso de Ulloa was a Spaniard who knew Italian so well that he rendered Spanish and Portuguese works into that language. His most famous translation is the *Vita dell' Ammiraglio*, 1571, Ferdinand Columbus's life of his father, a book now of priceless value, because the original does not survive. Washington Irving described the *Vita* as "an invaluable document, entitled to great faith, and is the corner-stone of the history of the American continent."

1572. *The true Report of all the successe of Famagosta, of the antique writers called Tamassus, a Citie in Cyprus. In the which the whole order of all the skirmishes, batteries, mines and assaults geven to the sayd Fortresse, may plainly appeare. . . . Englished out of Italian [of Count Nestore Martinengo] by W. [illiam] Malin [or Malim]. With certaine notes of his and expositions of all the Turkishe wordes herein necessary to be knownen, etc.*

J. Daye: London. 1572. 4to. Black letter. *British Museum.* 1599. Folio. *British Museum.* 1810. Folio. *British Museum.*

A translation of the Count Nestore Martinengo's *Relatione di tutto il successo di Famagosta: dove s'intende tutte le scaramuccie, batterie, mine & assalti dati ad essa fortezza. Et ancora i nomi de i Capitani, & numero delle Genti morte, et medesimamente di quelli, che sono restati prigionieri.*

G. Angehri. Venetia. 1572. 4to. *British Museum.*

Malim, who was headmaster successively of Eton and of St. Paul's School, dedicates his work to the Earl of Leicester, "from Lambheth, the 23rd of March, An. 1572." The dedication occupies seven pages out of a total of forty-eight for the whole pamphlet.

1574. *The true order and Methode of wryting and reading Hystories according to the Precepts of Francisco Patricio and Accontio Tridentino, no less plainely than briefly set forth in our vulgar speech, to the greate profite and commoditie of all those that delight in Hystories.*

W. Seres. London. 1574. 8vo. *British Museum.*

Dedicated to the Earl of Leicester.

This is a translation of Francesco Patrizi's *Della Historia diece dialoghi ne' quali si ragiona di tutte le cose appartenenti all' historia, et allo scriverla, et all' osservarla.*

A. Arrivabene. Venetia. 1560. 4to. Pp. 63. *British Museum*, (2 copies).

See also,

J. A. [*Jacobus Acontius*] *Tridentini de Methodo, etc., in G. J. Vossii* [*Gerardus Vossius, Canon of Canterbury*] *et aliorum de studiorum ratione opuscula.*

Ultrajecti. 1651. 12mo. *British Museum.*

1575. *A notable Historye of the Saracens, briefly and faithfully descrybing the originall beginning, continuance and successe aswell of the Saracens, as also of Turkes, Souldans, Mamalukes, Assassines, Tartarians and Sophians, with a discourse of their affaires and Actes from the byrthe of Mahomet their first peevisish prophet and founder for 700 yeeres space; whereunto is annexed a compendious chronycle of all their yeerely exploytes from the sayde Mahomet's time tyll this present yeere of grace 1575. Drawen out of Augustine Curie, and sundry other good Authours by Thomas Newton.*

Imprinted at London by William How, for Abraham Veale, 1575. [Colophon.] Imprinted at London by William

How for Abraham Veale dwelling in Paules Churchyard, at the signe of the Lambe. 1575. 4to. Black letter. 144 leaves. *Huth. British Museum.*

Dedicated, "to the Ryghte Honorable the Lorde Charles Howarde, Baron of Effyngham."

A translation of C. [aelius] A. [ugustinus] *Curionis Sarracenicae Historiae libr: III. . . . His accessit V. Drechsleri rerum Sarracenicarum Turcicarumque chronicon, auctum et ad annum MD. LXVII usque perductum.*

Basiliae. 1567. Folio. *Frankofurti.* 1596. Folio. *British Museum.*

The second book contains an interesting account of the battle of Roncesvalles, in 778, and the death of Roland, one of the most popular themes of mediaeval romance.

The translator is Thomas Newton, of Cheshire, who edited *Seneca his tenne Tragedies*, in 1581, translating the *Thebais* himself. Newton wrote the most elegant Latin elegiacs of the time, and often prefixed commendatory verses, in both Latin and English, to the publications of his friends. His chief patron was Robert Devereux, Earl of Essex.

1576. *A Moral Methode of civile Policie. Contayninge a learned and fruitfull discourse of the institution, state and government of a common Weale. Abridged oute of the Cōmentaries of F. [rancesco] Patricius [Patrizi, Bishop of Gaeta]. . . . Done out of Latine into Englishe by R. [ichard] Robinson, etc.*

T. Marsh, London, 1576. 4to. Black letter. *British Museum.*

A translation of Francesco Patrizi's *F. Patritii Senensis de Regno et Regis Institutione libri IX, etc.* [With a preface by D. Lambinus.]

Apud Aegidium Gorbinum. Parisiis. 1567. 8vo. *British Museum.*

1579. *The Historie of Guicciardin; containing the Warres of Italie and other partes, continued for manie yeares under*

sundrie Kings and Princes, together with the variations and accidents of the same: And also the Arguments, with a Table at large, expressing the principall matters through the whole historie. Reduced into English by Geffray Fenton. Mon heur viendra.

Imprinted at London by Thomas Vantroullier, dwelling in the Black Friars by Ludgate. 1579. Fol. Pp. 1184. *British Museum*. London. 1599. Fol. *Brit. Mus.* (2 copies). London. 1618. Folio. *Brit. Mus.*

Dedicated to Queen Elizabeth.

A translation of

L'istoria d'Italia di F. G. [Edited by A. Guicciardini.]

L. Torret[ino]: Firenze. 1561. 8vo. *British Museum*. Also, 1561. Folio. Fiorenza: 1563. 8vo. Venetia: 1567. 4to. Vinegia.

This translation of Guicciardini was the greatest literary undertaking of Sir Geoffrey Fenton. It was extremely popular, and seems to have recommended the author to the Queen's favor permanently. Soon after its publication, he went to Ireland, under the patronage of Arthur, Lord Grey de Wilton, where he was sworn into the Privy Council, in 1580. He was knighted in 1589, and remained in Ireland as principal secretary of state through a succession of lord deputies.

Fenton says in his Dedication to Queen Elizabeth,—“I am bold, under fear and timidity, to prostrate these my last pains afore that divine moderation of mind which always hath holden for acceptable all things respecting learning or virtuous labors.” He concludes,—“The Lord bless your Majesty with a long and peaceable life, and confirm in you, to the comfort of your people, that course of well-tempered government by the benefit whereof they have so long lived under the felicity of your name.”

Guicciardini's *Storia d'Italia* extends over forty years, from 1494 to 1534. During the latter half of this period Guicciardini was in the papal service as governor succes-

sively of Modena, Reggio, Parma, the Romagna, and Bologna. The fact that he was himself a conspicuous actor in the scene enabled him to write with a peculiarly intimate knowledge of the events and the personages of contemporary politics. Keenly observant, he was in the habit of recording his impressions of men and things, and it was his mental turn to record them in the form of aphorisms. His history is, therefore, rather the maxims and memoranda of a statesman, scientifically arranged, than a philosophical view of human affairs.

Montaigne observes acutely of Guicciardini's moral insensibility, his cold, passionless manner of depicting a great national tragedy, the decline and fall of his own country after the French invasion of 1494, 'among the many motives and counsels on which he adjudicates, he never attributes any one of them to virtue, religion, or conscience, as if all these were quite extinct in the world.' "*P'ay aussi remarqué cecy, que de tant d'ames et d'effects qu'il iuge, de tant de mouvements et conseils, il n'en rapporte iamais un seul à la vertu, religion et conscience, comme si ces parties là estoient du tout esteinctes au monde.*"

Essais de Montaigne. Livre II. Chapitre X, p. 227. Paris. 1876.

See *Two Discourses of Master Frances Guicciardin*, 1595.

1579. *The Lives of the Noble Grecians and Romanes, compared together by that graue learned Philosopher and Historiographer, Plutarke of Chaeronea: Translated out of Greeke into French by James Amyot, Abbot of Bellozane, Bishop of Auxerre, one of the King's Priuy Counsel, and Great Ammer of Fraunce; and out of French into Englishe by Thomas North.*

Imprinted at London by Thomas Vantrouiller and John Wight, 1579. Folio. *British Museum.*

A new title-page introduces "the Lives of Hannibal and Scipio Africanus, translated out of Latin into French by

Charles de L'Écluse, and out of French into English by Thomas North."

Other editions were, 1595. Folio. 1603. Folio. 1610-12. Folio. 1631. Folio. 1657. Folio,—all in the *British Museum*. Also, Cambridge, 1576. Folio. *British Museum*.

Dedicated to Queen Elizabeth, and one of the most popular books of her day.

The *Lives of Hannibal and Scipio Africanus* were written by the humanist, Donato Acciajuoli. North found them in *Les vies de Hannibal et Scipion l'Africain, traduittes par C. de l'Escluse* [from the Latin of Donato Acciajuoli].

Paris. 1567. 8vo. *British Museum*, in the third edition of, *Les Vies des Hommes illustres Grecs et Romains, comparees l'une avec l'autre . . . translatees de Grec en François* [by J. Amyot, Bishop of Auxerre].

Michel de Vascosan. Paris. 1559. Folio. *British Museum*.

The earliest edition of Acciajuoli's lives I find is, *Plutarch's Parallel Lives, translated into Latin, by various persons, including Donato Acciajuoli's lives of Hannibal, Scipio Africanus, and Charlemagne*.

[Rome. 1470?] Folio. *British Museum*.

Among the manuscripts left by Henry Parker, Lord Morley, are translations of the lives of *Hannibal and Scipio Africanus* by Acciajuoli. (See II. *Poetry, Plays, and Metrical Romances. The tryumphes of Fraunces Petrarcke*. [1565?])

North's book, as is well known, was Shakspere's storehouse of classical learning.

1582. *The Revelation of S. John reueled as a paraphrase. . . . Written in Latine. . . . Englished by J. [ames] Sandford*. London, by Thomas Marshe, 1582. 4to. *British Museum*. Dedicated to Robert Dudley, Earl of Leicester.

This is a translation of Giacopo Brocardo's *Interpretatio et paraphrasis in Apocalypsin*.

Leyden. 1580, 1610. 8vo.

Giacopo Brocardo was a Venetian, who, in 1565, pretended

to have had a vision in which was revealed to him the application of certain passages of Scripture to particular political events of the time. His revelations concerned Queen Elizabeth, Philip II., the Prince of Orange, and other personages.

1583. *De Republica Anglorum. The Maner of Government or Policie of the Realme of England, etc.*

London, by Henrie Middleton, 1583. 4to. 1584. 4to. *British Museum*. 1589. 4to. *Brit. Mus.* 1594. 4to. *Brit. Mus.* 1601. 4to. *Brit. Mus.* 1609. 4to. *Brit. Mus.* 1612. 4to. 1621. 4to. *Brit. Mus.* 1628. 4to. 1633. 12mo. *Brit. Mus.* (2 copies). 1635. 8vo. *Brit. Mus.* 1640. 12mo. *Brit. Mus.* 1681. 4to.

Sir Thomas Smith embodied in this work a translation from Giovanni Botero's *Le Relationi Universali*, Part II.; the extract is entitled, *Relatio J. Botero de regno Angliae*.

John Budden, 1566–1620, made a Latin translation of Sir Thomas Smith's book,—

De Republica et Administratio Anglorum libri tres interprete . . . J. Buddeni . . . fide . . . in Latinum conversi. London. [1610?] 8vo. *British Museum*. 1625. 16mo. *Brit. Mus.* 1630. 16mo. *Brit. Mus.* 1641. 16mo. *Brit. Mus.*

[1584.] *The Praeface of J. Brocard upon the Revelation.* [Translated from the Latin, of Giacopo Brocardo, by James Sandford?]

[London? 1584.] 4to. Black letter. *British Museum*.

1590. *A Discourse concerninge the Spanishe fletee invadeinge Englande in the yeare 1588, and overthrowne by her Ma^{ties} Navie under the conduction of the Right-honorable the Lorde Charles Howarde Highe Admirall of Englande: written in Italian by P. Ubaldino . . . and translated [by Robert Adams]. . . . Unto the w^{ch} discourse are annexed certaine tables expressinge the severall exploits and conflictes had with the said fletee.* MS. Notes.

A. Hatfield, London, 1590. 4to. Black letter. *British Museum*.

The plates referred to were made by Robert Adams, and were published separately under the title,

Expeditionis Hispanorum in Angliam vera descriptio anno do. MD. LXXXVIII.

1593. *The Description of the Low countreys, and of the Provinces thereof, gathered into an Epitome out of the Historie of L. Guiccardini.* [By Thomas Danett.]

Imprinted at London by Peter Short for Thomas Chard. 1593. 8vo. *British Museum*. (1591. 16mo. Lowndes.)

Dedicated, "To the Right Honorable my especiall Lord Burghley, High Treasurer of England, Knight of the most noble Order of the Garter, and Maister of hir Majesties Court of Wards and Liveries."

A translation of Lodovico Guicciardini's *Descrittione . . . di tutti i Paesi Bassi, altrimenti detti Germania inferiore, etc. Anversa*. 1567. Folio. *British Museum*. *en français by Fr. de Belleforest*. *Anvers*. 1568. Folio. *Brit. Mus.*

Thomas Danett's masterpiece in translation is, *The Historie of Philip de Commynes, Knight, Lord of Argentan*, 1596; this work has been edited, in two volumes, with an Introduction, by Charles Whibley. Tudor Translation Series. (David Nutt.) See *The Academy*, July 17, 1897, pp. 44-45. Nothing is known of this excellent and vigorous translator, except that, besides these two translations, he put forth, in 1600, a *Continuation of the Historie of France from the death of Charles the Eighth, when Comines endeth, till the death of Harry the Second (1559)*.

Danett's style is admirable, easily ranking him the compeer of Sir Thomas North.

1595. *The Florentine Historie written in the Italian tongue by Niccolo Macchiavelli, citizen and secretarie of Florence, and translated into English by T. [homas] B. [edingfield] Esq.*

T. [thomas] C. [reede] for W. [illiam] P. [onsonby]. London. 1595. Folio. Pp. 222. *British Museum*, (2 copies).

A translation of Machiavelli's

Istorie Fiorentine.

Firenze: Benedetto di Giunta. 1537. 4to. *British Museum*. Also, *nuovamente . . . ristampate*. In casa de' Figliuoli di Aldo. *Venegia*. 1540. 8vo. *British Museum*.

Machiavelli's *Istorie Fiorentine* was begun after 1520, at the instance of Cardinal Giulio de' Medici; it was completed in 1527, and dedicated to Cardinal Giulio, then Pope Clement VII. It recounts, in eight books, the whole story of Florence from the earliest times down to the death of Lorenzo de' Medici, in 1492. It is not, however, a chronicle of events, but rather a national biography, written from Machiavelli's political point of view. Having formulated a theory of the state in the *Principe* and the *Discorsi*, he applies these abstract principles to the example furnished by the Florentine republic. In literary form Machiavelli modelled his history upon Livy, a peculiarly happy choice for a historian in whom the personal equation and the sense of literary perspective are the strongest qualities. Following the classical manner, he inserts here and there speeches, which partly embody his own comments on situations of importance, and partly express what he thought dramatically appropriate to particular personages.

The story of Rosamund's revenge upon Alboin, found in the *Istorie Fiorentine*, libro i, is the subject of two Elizabethan dramas.

1. *The Tragedy of Albovine, King of the Lombards*. Sir William D'Avenant. Printed, 1629.

Plot also found in Bandello, iii. 18; Belleforest, *Histoires Tragiques*, iv. 19; Queen Margaret's *Heptameron*, Nov. 32.

2. *The Witch*. Thomas Middleton. Printed, 1770.

The most important intrigue of the tangled plot of *The Witch* is again the tragedy of Rosamund and Alboin. Ward (*History of English Dramatic Literature*, ii. 509, and iii. 169,

1899) thinks that both Middleton and D'Avenant found the tale in Belleforest.

1595. *Two Discourses of Master Frances Guicciardin, which are wanting in the thirde and fourth Bookes of his Historie, in all the Italian, Latin, and French Coppies heretofore imprinted; which for the worthinesse of the matter they containe, were published in those three Languages at Basile 1561, and are now doone into English [by W. I.]. It. Lat. Fr. and Eng.*

Printed for W. Ponsonbie, London, 1595. 4to. *British Museum.*

See Fenton's, *The Historie of Guicciardin*, 1579.

1595. *The History of the Warres betweene the Turks and the Persians, written in Italian by John Thomas Minadoi, and translated by Abr. Hartwell, containing the Description of all such Matters as pertaine to the Religion, to the Forces, to the Government, and to the Countries of the Kingdome of the Persians; together with a new Geographicall Mappe of all these Territories, and last of all is discoursed what Cittie it was in the old Time which is now called Tauris, &c.*

London, J. Wolfe, 1595. 4to. Pp. 500. *British Museum*, (2 copies).

Dedicated to John Whitgift, Archbishop of Canterbury, to whom Abraham Hartwell was secretary.

This work is a translation of

Historia della Guerra fra Turchi, et Persiani di Giovanni Tommaso Minadoi . . . dall' istesso riformata, and [sic?] aggiuntivi i successi dell' anno 1586. Con una descrizione di tutte le cose pertinente alla religione, alla forze, al governo, & al paese del Regno de Persiani, et una Lettera all' Ill^{re} M. Corrado, nella quale si dimostra qual città fosse anticamente quella, c'hora si chiama Tauris, etc.

Venetia. 1588. 4to. Pp. 383. *British Museum*. 1594. 4to. *British Museum*, (2 copies).

Abraham Hartwell, the younger, flourished 1595–1603. He was probably the Abraham Hartwell, of Trinity College, Cambridge, who took his B. A. degree in 1571, M. A., in 1575, and was made an M. A. of Oxford in 1588. About 1584, he became secretary to Archbishop Whitgift, to whom his three translations from the Italian are dedicated. He was an antiquarian of some note, and died rector of Toddington, Bedfordshire, where he founded a library. The date of his death is unknown.

Although he was a translator of geographical writings, he was not himself a traveller, as has been asserted.

Giovanni Tommaso Minadoi, 1540–1615, was a physician. After being graduated from the University of Padua, he became physician to the Venetian consulates in Constantinople and in Syria, where he collected the materials for his history of the wars between the Turks and Persians, 1576–1588. On his return from the East, he was made physician to William of Gonzaga, duke of Mantua. In 1596, he was preferred to the professorship of medicine in the University of Padua. He died in 1615, in Florence, where he had been summoned by Cosimo II., Grand Duke of Tuscany.

1599. *The Commonwealth and Gouernment of Venice. Written by the Cardinall Gasper Contareno, and translated out of Italian into English by [Sir] Lewis Lewkenor, Esquire. With sundry other Collections, annexed by the Translator. . . . With a short Chronicle of the liues and raignes of the Venetian Dukes.*

London: Imprinted by John Windet for Edmund Mattes, etc. 1599. 4to. 115 leaves. *British Museum.*

Dedicated to the Countess of Warwick, and with commendatory verses by Edmund Spenser, Sir John Harington, Maurice Kyffin, etc.

A translation of a work by Cardinal Gasparo Contarini, Bishop of Belluno, entitled,

La Repubblica e i Magistrati di Vinegia [translated by E. Anditimi]. *Vinegia*. 1544. 8vo. *British Museum.*

The original was written in Latin,
De Magistratibus et Republica Venetorum libri V. Paris.
 1543. 4to. The *British Museum's* copy is an Aldine edition
 of this,

De Magistratibus, et Republica Venetorum.

Venetiis ap. Aldum. 1589. 4to.

The book was also translated into French, and was often
 reprinted.

Epigram 26. Book III.

In commendation of Master Lewknor's Sixth Description of
 Venice. Dedicated to Lady Warwick, 1595.

Lo, here's describ'd, though but in little room,
 Fair Venice, like a spouse in Neptune's arms;
 For freedom, emulous to ancient Rome,
 Famous for counsel much, and much for arms:
 Whose story, erst written with Tuscan quill,
 Lay to our English wits as half conceal'd,
 Till Lewknor's learned travel and his skill
 In well grac'd stile and phrase hath it reveal'd.
 Venice, be proud, that thus augments thy fame;
 England, be kind, enrich'd with such a book;
 Both give due honour to that noble dame,
 For whom this task the writer undertook.

Sir John Harington.

The antique Babel, Empresse of the East,
 Upreard her buildinges to the threatned skie:
 And Second Babell, tyrant of the West,
 Her ayry Towers upraised much more high.
 But, with the weight of their own surquedry,
 They both are fallen, that all the earth did feare,
 And buried now in their own ashes ly;
 Yet shewing by their heapes, how great they were.
 But in their place doth now a third appeare,
 Fayre Venice, flower of the last worlds delight;
 And next to them in beauty draweth neare,
 But farre exceeds in policie of right.

Yet not so fayre her buildinges to behold
 As Lewkenors stile that hath her beautie told.

Edm. Spencer.

1600. *The Historie of the uniting of the Kingdom of Portugall to the Crowne of Castill, containing the last warres of the Portugalls against the Moores of Africke, the end of the house of Portugall and change of that government. The description of Portugall, their principal Townes, castles, places, rivers, bridges, passages, forces, weakenesses, revenues and expences; of the East Indies, the Isles of Terceres, and other dependences, with many battailes by sea and lande, skirmishes, encounters, sieges, orations, and stratagemes of warre.*

Imprinted at London by Arn. Hatfield for Edward Blount.

1600. Folio. Pp. 324. *British Museum.*

The dedication to "Henry Earle of Southampton is signed, Edw. Blount," but the *Dictionary of National Biography* says Blount styled it "a translation 'by a respected friend.'"

The original is Girolamo Conestaggio's,

Dell' Unione del Regno di Portogallo alla corona di Castiglia, istoria del Sig. Jeronimo de Franchi Conestaggio [or of J. de Silva, Count Portalegre?] Genova. 1585. 4to. British Museum.

1600. *The Mahumetane or Turkish Hystorye, containing three Bookes. . . . Heereunto have I annexed a briefe discourse of the warres of Cypres and a discourse conteining the causes of the greatnesse of the Turkish Empire. Translated from the French and Italian tongues by R. Carr, of the Middle Temple, in London, Gentleman.*

London: Printed by Thomas Este dwelling in Aldersgate street. 1600. 4to. 122 leaves. *British Museum.*

Each book is dedicated to one of the three brothers, Rob., Will., and Edw. Carr separately; and *The Narration of the Warres of Cyprus* to them all jointly. The translator was Ralph Carr.

See *Censura Literaria*, Vol. VIII, p. 149, and Herbert, *Typographical Antiquities*, Vol. II, p. 1021.

1601. *Civill Considerations upon many and sundrie histories, as well ancient as moderne, and principallie upon those of Guicciardin. . . . Handled after the manner of a discourse, by the Lord Remy of Florence [Remigio Nannini, Fiorentino], and done into French by G. Chappuys . . . and out of French into English, by W. T.*

Imprinted by F. K. for M. Lownes. London, 1601. Folio. *British Museum.*

The Italian original of this work is,

Considerationi Civili, sopra l'Historie di F. Guicciardini, e d'altri historici, trattate per modo di discorso da M. Remigio Fiorentino, . . . con alcune lettere familiari dell' istesso sopra varie materie scritte à diversi Gentil'huomini, e CXLV. advertimenti di F. Guicciardini nuovamente posti in luce. [Edited by Sisto da Venetia.]

Venetia. 1582. 4to. *British Museum.*

W. T. translated from Chappuys' French version, *Considérations civiles, sur plusieurs et diverses histoires tant anciennes que modernes, et principalement sur celles de Guicciardin. Contennans plusieurs preceptes et reigles, pour Princes, Republiques, Capitaines . . . et autres Agents . . . des Princes: avec plusieurs advis touchant la vie civile . . . traitées par manière de discours par Remy Florentin, et mises en François par G. Chappuys, etc.*

Paris. 1585. 8vo. *British Museum.*

1606. *A Treatise concerning the causes of the Magnificencie and Greatnes of Cities. Devided into three bookes by Sig. Giovanni Botero, in the Italian Tongue, now done into English. [by Robert Peterson.]*

At London, Printed by T. P. for Richard Ockould and Henry Tomes. 1606. 4to. *British Museum.*

Dedicated, to 'my verie good Lord, Sir Thomas Egerton, Knight.'

A translation of Giovanni Botero's,

Della cause della grandezza delle città, libri tre. [Edited by S. Barberino.] Milano. 1596. 8vo. *British Museum.*

This work came to many editions, and was translated into Latin, French, Spanish, and German.

1623. *The Popes Letter (20 April, 1623) to the Prince [Charles] in Latine, Spanish, and English. . . . A Jesuites Oration to the Prince in Latin and English.*

Printed for N. Butter, London, 1623. 4to. *British Museum.*

A letter from Alessandro Ludovisio, Pope Gregory XV. to Charles I. when Prince of Wales; a later reprint, with the answer, explains the general subject of the correspondence,—

The King of Scotland's Negociations at Rome [in 1650] for assistance against the Common-Wealth of England in certain propositions there made, for, and on his behalf; in which propositions his affection . . . to poperie is asserted, etc. Ital., Lat., Eng., and Fr. (The Pope's letter [of 20 Apr. 1623] to the King [Charles I] when Prince of Wales. [With the answer.])

William Dugard. London. 1650. 4to. *British Museum,* (2 copies).

1626. *The New-Found Politick, disclosing the Intrigues of State . . . now translated into English.* [Part 3, by Sir William Vaughan.]

London. 1626. 4to. *British Museum.*

A translation of Trajano Boccalini's,

Pietra del Paragone Politico tratta dal Monte Parnaso, dove si toccano i governi delle maggiori monarchie dell' universo. (Nuova aggiunta alla Pietra del Paragone.)

Cosmopoli [Amsterdam?] 1615. 4to. *British Museum.*

The head title reads, *De i Ragguagli di Parnaso parte terza di Troiano [sic] Boccalini Romano.*

Sir William Vaughan, born 1577, was younger brother to the first Earl of Carbery. He "became chief undertaker for the plantation in Cambriol, the southermost part in New-

foundland, now called by some Britanniola, where with pen, purse, and person [he] did prove the worthinesse of that enterprize." Anthony à Wood alludes here to the publication of *The Golden Fleece*, in 1626, a book written by Vaughan for the purpose of attracting emigrants to his settlement. Sir William Vaughan was living at Cambriol in 1628, but the colony does not seem to have proved successful, for in 1630 he published *The Newlander's Cure*, giving, in an introductory letter, some account of his experiences in the New World. The undertaking is mentioned in *Purchas*,—"The Worshipfull William Vaughan of Terracod, in the Countie of Carmarthen, Doctor of Ciuill Law, hath also undertaken to plant a Circuit in the New-found land, and hath in two seuerall yeeres sent thither diuers men and women, and hee is willing to entertaine such as will be Adventurers with him upon fit conditions."

Purchas his Pilgrimes. Lib. x. Chap. 9. Vol. iv. P. 1888. 1625. Folio.

1636. *Machiavel's Discourses upon the first decade of T. Livius*, [Books 1-3], translated out of the Italian; with some marginall animadversions noting and taxing his errours. By E. [dward] D. [acres].

T. Paine for W. Hills and D. Pakeman. London. 1636. 12mo. Pp. 646. *British Museum*, (2 copies).

Machiavel's Discourses upon the First Decade of T. Livius, translated out of Italian. To which is added his Prince. [The Life of Castruccio Castracani, etc.] With some marginal animadversions. . . . By E. D. 2 pts.

T. N. for D. Pakeman. London. 1663. 12mo. *British Museum*. Second edition, much corrected, etc. For C. Harper. London. 1674. 8vo. Pp. 686. *British Museum*.

A translation of Nicolò Machiavelli's *Discorsi . . . sopra la prima deca di Tito Livio*. L. P. Per A. Blado de Asola [Rome.] 1531. 8vo. *British Museum*. [Including Dacres's translation of *Il Principe* in the last two editions.]

1637. *Romulus and Tarquin. First Written in Italian . . . and now taught English by [i. e. Henry Carey, Baron Carey of Leppington, afterwards earl of Monmouth.]*

Printed by I. H. for J. Benson. London. 1637. 12mo. *British Museum*. Also, 1638. 12mo. *British Museum*. With commendatory verses prefixed by Thomas Carew, Sir John Suckling, Sir William Davenant, Sir Robert Stapylton, and others.

Romulus and Tarquin. Written in Italian by the Marques Virgilio Malvezzi. And now taught English by Henry Earle of Monmouth. The Third Edition.

London, printed for Humphrey Moseley, and are to be sold at his shop at the Prince's Armes in St. Paul's Church-yard. 1648. 12mo. *British Museum*.

"Dedicated, "to the most sacred Majesty of Charles the First, Monarch of Great Britaine, France, and Ireland," etc.

This work is a translation of two of the political publications of the Marquese Virgilio Malvezzi, *Il Romulo*. Bologna. 1629. 4to. *British Museum*, and *Il Tarquinio Superbo*. Venetia. 1633. 12mo. *British Museum*.

Il Romulo is a biography with political and moral reflections; it was a very successful book, reprinted several times in Italy and translated into French and Spanish.

To my much honoured friend, Henry Lord Cury of Lepington, upon his translation of Malvezzi.

In every triviall worke 'tis knowne
Translators must be masters of their owne
And of their Author's language; but your taske
A greater latitude of skill did aske;
For your Malvezzi first requir'd a man
To teach him speak vulgar Italian.
His matter's so sublime, so now his phrase
So farre above the stile of Bemboe's dayes,
Old Varchie's rules, or what the Crusca yet
For currant Tuscan mintage will admit,
As I beleeve your Marquesse, by a good
Part of his natives, hardly understood.

You must expect no happier fate ; 'tis true
 He is of noble birth ; of nobler you :
 So nor your thoughts nor words fit common eares ;
 He writes, and you translate, both to your peeres.

Thomas Carew.

*To his much honoured the Lord Lepington, upon his translation
 of Malvezzi, his Romulus and Tarquin.*

It is so rare and new a thing to see
 Ought that belongs to young nobility
 In print, but their own clothes, that we must praise
 You as we would do those first show the ways
 To arts or to new worlds. You have begun ;
 Taught travelled youth what 't is it should have done
 For 't has indeed too strong a custom been
 To carry out more wit than we bring in.
 You have done otherwise : brought home, my lord,
 The choicest things famed countries do afford :
 Malvezzi by your means is English grown,
 And speaks our tongue as well now as his own.
 Malvezzi, he whom 't is as hard to praise
 To merit, as to imitate his ways.
 He does not show us Rome great suddenly,
 As if the empire were a tympany,
 But gives it natural growth, tells how and why
 The little body grew so large and high.
 Describes each thing so lively, that we are
 Concerned ourselves before we are aware :
 And at the wars they and their neighbours waged,
 Each man is present still, and still engaged.
 Like a good prospective he strangely brings
 Things distant to us ; and in these two kings
 We see what made greatness. And what 't has been
 Made that greatness contemptible again.
 And all this not tediously derived,
 But like to worlds in little maps contrived.
 'T is he that doth the Roman dame restore,
 Makes Lucrece chaster for her being whore ;
 Gives her a kind revenge for Tarquin's sin ;
 For ravish'd first, she ravisheth again.
 She says such fine things after 't, that we must
 In spite of virtue thank foul rape and lust,
 Since 't was the cause no woman could have had,
 Though she's of Lucrece side, Tarquin less bad.
 But stay ; like one that thinks to bring his friend

A mile or two, and sees the journey's end,
 I straggle on too far; long graces do
 But keep good stomachs off, that would fall to.

The Poems, Plays and Other Remains of Sir John Suckling.

Ed. W. C. Hazlitt. 1874. Vol. I. P. 20.

1639. *The History of the Inquisition, Composed by the Rev. Father Paul Servita. Translated out of the Italian by R. [obert] Gentilis.*

J. Okes, for H. Mosley, London, 1639. 4to. *British Museum*, (3 copies). 1655. 8vo. *Brit. Mus.* 1676. Folio. *Brit. Mus.*

A translation of Fra Paolo's,
Historia della Sacra Inquisitione composta . . . dal R. P. Paolo Servita ed hora la prima volta posta in luce, etc.
 Serravalle. 1638. 4to.

1640. *Nicholas Machiavel's Prince. Also, the Life of Castruccio Castracani [degli Antelminelli, duke] of Lucca. And the meanes Duke Valentine us'd to put to death Vitellozzo Vitelli, Oliverotto of Fermo, Paul, and the Duke of Gravina. Translated out of Italian into English. By E. [dward] D. [acres].*

R. Bishop for Wil: Hills and are to be sold by D. Pake-man. London. 1640. 12mo. Pp. 305. *British Museum*.

A translation of Machiavelli's,
Il Principe. . . . La Vita di Castruccio Castracani da Luca. . . . Il Modo che tenne il Duca Valentino, per ammazzare Vitellozzo, Oliverotto da Fermo. . . . I ritratti delle cose della Francia, et della Alamagna nuovamente aggiunti.

Bernardo di Giunta. Firenze. 1532. 4to. British Museum.

Machiavelli's *Prince* is an elaboration of one line of thought of the *Discourses*, upon which he was engaged when he took it in hand. Although cast in the form of comments on Livy, the *Discorsi, in toto*, is really an inquiry into the genesis and maintenance of the state. It is *Il Principe* on a larger scale, copiously illustrated by historical examples, and enriched by the fruits of Machiavelli's own experience and observation.

John Morley characterizes the two books clearly,—“in the *Prince* he lays down the conditions on which an absolute ruler, rising to power by force of genius backed by circumstances, may maintain that power, with safety to himself and most advantage to his subjects; while in the *Discourses* he examines the rules that enable a self-governing state to retain its freedom. The cardinal precepts are the same. In either case, the saving principal is one: self-sufficiency, military strength, force, flexibility, address,—above all, no half-measures. In either case, the preservation of the state is equally the one end, reason of state equally the one adequate and sufficient test and justification of the means. The *Prince* deals with one problem, the *Discourses* with the other.”

As to the minor works translated by Dacres, Machiavelli's *Life of Castruccio Costracani* is more romance than history. Machiavelli describes Castruccio as a foundling, and depicts him when lord of Lucca as the ideal soldier and statesman. In fact, Castruccio was of the noble family of the Antelminelli. He succeeded Uguccione della Faggiuola, lord of Pisa, at Lucca, in 1315, and was supported by the Emperor Louis of Bavaria, who created him duke of Lucca. Castruccio dominated all Tuscany, until his death, in 1328, enabled the Guelfs to breathe freely again.

The story of Oliverotto da Fermo is told in the 8th chapter of the *Prince*. He was one of the captains of Cesare Borgia who revolted, and entered into a conspiracy against him. With many arts, Cesare got four of the conspirators to visit him at Sinigaglia, where two of them, Oliverotto and Vitellozzo, were seized and forthwith strangled. It was only a year after Oliverotto had become tyrant of Fermo by murdering his uncle, Giovanni Fogliani, whom he had invited to a banquet for the express purpose of making way with him.

The character of Machiavelli seems to have made a profound impression on the Elizabethan dramatists. Three plays are named after him.

1. *Machiavel*. An anonymous play, acted at the Rose theatre, and recorded in *Henslow's Diary*, under the date, March 2, 1592.
2. *Machiavel and the Devil*, a tragedy, by Robert Daborne.
Daborne was in treaty with Henslow for this play between April 17, and June 25, 1613. It may have been the older play worked over.
3. *Machiavellus*. By D. Wiburne.
A Latin play acted at Cambridge University, 1597.
MS., of date 1600, Douce, 234, *Bodleian*.
Shakspeare alludes to Machiavelli three times,—

"Alençon, that notorious Machiavel." *I. Hen. VI. v. 4.*

"I can add colors to the chameleon,
Change shapes with Proteus, for advantage,
And set the murd'rous Machiavel to school."
III. Hen. VI. iii. 2.

"Peace, I say! hear mine host of the Garter.
Am I politic? am I subtle? am I a Machiavel?"
Merry Wives. iii. 1.

Marlowe brings Machiavelli on the stage in person as the Prologue to the *Jew of Malta*, expressing his admiration for him in the lines,—

"I count religion but a childish toy,
And hold there is no sin but ignorance."

Mr. Courthope, in his *History of English Poetry*, maintains that all of Marlowe's plays are but different conceptions of Machiavelli's principle of *virtù*. In this view Tamburlaine is the apotheosis of power as ambition; Barabbas, of power as revenge; Faustus, of overweening intellectual power. Whether Machiavelli did indeed revolutionize the English drama, as Mr. Courthope's interesting contention holds, certain it is that he was a familiar and popular figure on the stage. Making mere casual notes on the subject, I find sixteen dramatists, in twenty-six plays, all alluding to Machiavelli in the same way, crediting him with the craft, malice,

and hypocrisy of the devil. Mr. Edward Meyer, in his dissertation, *Machiavelli and the Elizabethan Drama* (Weimar, 1897), has collected 395 instances of Machiavelli's name, or supposed maxims, occurring in Elizabethan literature. As the *Prince* was not translated until 1640, Mr. Meyer argues that the source of Elizabethan Machiavellianism was Simon Patrick's translation of Innocent Gentillet's, *Discours d'Estat sur les moyens de bien gouverner et maintenir en bonne paix un royaume et une principaute, contre Nicol. Machiavel.* (1576.) The difficulty of this argument is, that, although the dedication of Patrick's translation is dated 1577, the book was not entered on the *Stationers' Register*, nor printed, until 1602. Many of the allusions belong to the sixteenth century. It is possible that Patrick's translation may have been known in manuscript; it is also possible that many persons may have read Gentillet, either in the original Latin, or in French. From the vogue of Italian at the time, and from the constant travelling to and fro between England and Italy, I myself see no difficulty in supposing what must have been the fact, that educated Englishmen at least read Machiavelli in his own simple, unaffected, vivid Italian. Machiavelli is a writer who will never be read, except by the few, but his positive spirit, his practical method, is precisely of the sort that must have appealed most strongly to the Elizabethans. "We are much beholden," said Bacon, "to Machiavel and others that wrote what men do, and not what they ought to do."

The Elizabethans were deeply interested in government, as the English have always been, and they had many perplexing problems, both in State and Church, to deal with. From abstract principles in the sphere of government, Machiavelli appealed to experience, for authority as the test of truth, he substituted scientific facts. All this seemed well enough to a people in the first blush of civil and religious freedom, but it was confusing, it was especially confusing when concretely applied to new and urgent moral questions,

such as early Protestant England had to settle. The popular misconception of Machiavelli might easily have arisen in ignorance, it was certainly in the air, as Gentillet's book shows; it must have been added to by the Italian travellers' reporting half truths; Marlowe's extravagant admiration undoubtedly overleaped the mark; and lastly, there is the *vitium gentis*, the natural antipathy of race and morale, to intensify the current opinion.

Lord Burghley and Elizabeth probably rated Machiavelli nearest his proper worth, and it is well known that both these great personages walked in devious paths. "Party Government is not the Reign of the Saints," wittily says John Morley, in his brilliant Romanes lecture on Machiavelli, and goes on to show that among the canonized saints of the Roman Church, there have been but a dozen kings in eight centuries, and no more than four popes. "So hard has it been," he adds, quoting Cosmo de' Medici, "to govern the world by paternosters."

1641. *An History of the Ciuill Warres of England betweene the two howses of Lancaster and Yorke. The originall where of is set downe in the life of Richard ye second; theire proceedings in ye lives of Henry ye 4th Henry ye 5th and 6th Edward ye 4th and 5th Richard ye 3^d and Henry ye 7th in whose dayes they had a happy period. Englished by ye Right Hon^{ble} Henry Earle of Monmouth in two Volumes.*

Imprinted at London for John Benson & and are to be sould at his shop in S^t Dūstans churchyard. 1641.

The Second Part of the History of the Ciuill Warres of England Between the two Houses of Lancaster and Yorke. Wherein is contained The Prosecution thereof, in the lives of Edward the fourth Edward the fifth Richard the third, and Henry the seventh. Written originally in Italian By Sir Francis Biondi Knight, late Gentleman of the Privy-Chamber to His Majesty of Great Brittain. Englished by the Right Honourable, Henry Earle of Monmouth: The second Volume.

London, Printed by E. G. for Richard Whitaker, and are to be sold at his shop in the Kings Armes in Pauls Church-yard. 1646. 2 volumes in 1. Sm. folio. *Peabody*, in beautiful binding, full fawn calf, extra, gilt edges. Pp. 177 + 236. *British Museum*.

The engraved title-page contains portraits (half length) of Charles I. and Queen Henrietta Maria, and of Richard II. and Henry VII., at full length.

The work is a translation of Giovanni Francesco (Sir John Francis) Biondi's,

L'istoria delle guerre civili d'Inghilterra tra le due Cose di Lancastro e di Iorc, sotto Ricardo II, Arrigo IV, V, VI, Odoardo IV, etc.

Venezia. 1637-44. 4to. 3 vols. *British Museum*.

Dedicated, by the author, Giovanni Francesco Biondi, "To the High and mighty Monarch, Charles, King of great Britaine, France and Ireland."

The Earl of Monmouth says in his epistle "To the Readers his beloved countrey-men," prefixed to the Second Part,—

"The reasons then that drew me to this (otherwise Unnecessary) Epistle, are; First, to let my Readers know, lest I may seem to derogate from my Authour, by tacitely arrogating to My Selfe, that the three Last lives [those of Edward the fifth, Richard the third, and Henry the seventh] of this Volume are not yet (as I can heare of) printed in Italian, and the Authour being dead, out of whose Papers, whilst he was here in England, I translated them; I know not whether they may ever undergoe the Presse in the Language wherein they were by him penn'd or no. My next inducing reason is; That the subject of both parts of this Treatise being Civill Warres, and this Second comming forth in a Time of Civill Warres in the Same Countrey, I hope I may be excused for doing what in me lies to perswade to a Happy Peace: whereunto I know no more powerfull Argument, then by shewing the Miseries of Warre, which is a Tragedie that alwaies destroys the Stage whereon it is acted; and

which when it once seizeth upon a Land rich in the plenty of a Long Peace, and full with the Surfeit of Continued Ease, seldome leaves Purging those Superfluities, till All (not only Superfluous but meere Necessaries) be wasted and consumed, as is sufficiently made to appeare throughout this whole History."

1642. *Discourses upon Cornelius Tacitus. Translated into English by Sir R. [ichard] B. [aker]*.

London. 1642. Folio. *British Museum*.

A translation of the Marquese Malvezzi's,

Discorsi sopra il libro primo degli Annali di Cornelio Tacito. Venetia. 1622. 4to. Discorsi sopra Cornelio Tacito. Venetia. 1635. 4to. British Museum, (2 copies).

Sir Richard Baker, 1568–1645, made this translation of Malvezzi's *Discorsi sopra Cornelio Tacito* for a bookseller named Whittaker. It was one of the literary works with which he occupied himself in the Fleet prison, where he lived from about 1635 until his death.

It is impossible to mention Sir Richard Baker without referring to his famous book, the *Chronicle of the Kings of England from the time of the Romans' Government unto the Death of King James*, which appeared in 1643. *Baker's Chronicle* was reprinted ten times up to 1733, was continued to the year 1658 by Edward Phillips, Milton's nephew (1660), was abridged (1684), and was translated into Dutch (1649). It is written in a pleasant, readable style, and was long popular with country gentlemen. Addison represents Sir Roger de Coverley as well posted in his *Chronicle*, which he always kept lying in his hall window. One of the most humorous papers of the *Spectator* is that (No. 329, March 18, 1712) describing Sir Roger's going through Westminster Abbey with *Baker's Chronicle* on the tip of his tongue. Before the figure of Queen Elizabeth's maid of honor who died from the prick of her needle, he wonders why Sir

Richard Baker has said nothing about her; he informs the *Spectator* that Edward the Confessor was the first who touched for the evil; Henry IV. reminds him that "there was fine reading in the casualties of that reign;" upon the whole, he observes with some surprise, that Sir Richard Baker "had a great many kings in him whose monuments he had not seen in the Abbey."

So, Fielding, in *Joseph Andrews*, refers to *Baker's Chronicle* as part of the furniture of Sir Thomas Booby's house.

There is one notable accuracy in *Baker's Chronicle*; it gives for the first time the correct date of the poet Gower's death.

1647. *The Pourtract of the Politicke Christian-Favourite. Originally drawn from some of the actions of the Lord Duke of St. Lucar. . . . To this translation is annexed the chiefe State Maxims and observations upon the same story of Count Olivares, Duke of St. Lucar.*

London. 1647. 8vo. *British Museum.*

A translation of Malvezzi's,
Il Ritratto del Privato Politico Christiano estratto dall' originale d'alcune attione del Conte Duca di S. Lucar [i. e. G. de Guzman] *dal Marchese V. Malvezzi.*

Bologna. 1635. 4to. *British Museum.*

1647. *Il Davide Perseguitato: David Persecuted: Done into English by R. [obert] Ashley.*

London. 1647. 12mo. *British Museum.* Also, 1650. 12mo. ("with a picture of King Ch. I. playing on a harp, resembling K. David, purposely to make all the impression sell off, such are the usual shifts which booksellers use." Anthony à Wood). *British Museum.*

A translation of the Marquese Virgilio Malvezzi's *Davide Perseguitato.*

Venetia. 1634. 12mo. *British Museum.*

1647. *The Chiefe Events of the Monarchie of Spaine, in the yeare 1639. . . . Translated out of th' Italian copy by R. Gentilis.*

London. 1647. 12mo. *British Museum.*

A translation of the Marquese Virgilio Malvezzi's,
I successi principali della Monarchia di Spagna nell' anno 1639. Anvers. 1641. 16mo.

A Spanish translation is dated a year earlier,
Successos principales de la Monarquia d'España en el año de mil i seis cientos i treinta i nueve, etc.

Madrid. 1640. 4to. *British Museum.*

1648. *A Venice Looking-Glass; or, a Letter written very lately from Lond. to Card. Barbarini at Rome by a Venetian Clarissimo touching the present Distempers in England. Translated from the Italian by James Howell.]*

1648. 4to. Pp. 24.

To the Lady E., Countess Dowager of Sunderland.

Madam,

I am bold to send your La. to the Country a new *Venice Looking-glass*, wherein you may behold that admir'd Maiden-City in her true complexion, together with her Government and Policy, for she is famous all the world over. Therefore, if at your hours of leisure you please to cast your eyes upon this Glass, I doubt not but it will afford you some objects of entertainment.

Moreover, your Ladyship may discern thro' this Glass the motions, and the very heart of the Author, how he continueth still, and resolves so to do, in what condition soever he be, Madam—

Your most constant and dutiful Servant,

J. H.

1650. *Considerations upon the lives of Alcibiades and Coriolanus [sic]. . . . Englished by R. Gentilis.*

London. 1650. 12mo. *British Museum.*

Dedicated to the daughter of Thomas, Earl of Strafford, "as a small token of the manifold obligations whereto I am everlastingly tied to you."

Translated from the Marquese Malvezzi's,

Considerationi, con occasione d'alcuni luoghi, della vite d'Alcibiade e di Coriolano. 2 pts.

Bologna. 1648. 4to. *British Museum*, (2 copies.)

"Like Shakspeare's of respect is Robert Gentilis's *respectful*,—'Alcibiades . . . strives to become great, and make himself *respectfull*, by contending with great ones."

Considerations, etc., p. 64.

F. H. in *The Nation*. July 4, 1895.

1650–52. *An exact Historie of the late Revolutions in Naples; And of their Monstrous Successes, not to be parallel'd by any Antient or Modern History. Published by the Lord Alexander Giraffi in Italian; And (for the rarenesse of the subject) Rendred to English, by J. H. Esq^r.*

London, Printed for R. Lowndes. 1650.

The Second Part of Massaniello, His Body taken out of the Town-Ditch, and solemnly Buried, With Epitaphs upon him. A Continuation of the Tumult; The D. of Guise made Generalissimo; Taken Prisoner by young Don John of Austria. The End of the Commotions. By J. H. Esquire.

Truth never look'd so like a Lie

As in this modern Historie.

London, Printed by A. M. for Abel Roper at the sign of the Sun, and T. Dring at the George near S^t. Dunstons Church in Fleetstreet, MDCLII. The two Parts together, 24mo, pp. 345. With a colored frontispiece subscribed *Effigie & nero Ritratto di Masianello, comandante, in Napoli. Peabody. British Museum* (2 copies). 1664–3. 8vo. *British Museum*.

Dedicated by the translator, James Howell, "To the right Worshipfull, the Governour, the Deputy, and the rest of the worthy Company, trading into the Levant."

The work is a translation of Alessandro Giraffi's *Le rivoluzioni di Napoli . . . con pienissimo ragguaglio d'ogni successo, e trattati secreti, e palesi. (Primo libro—Manifesto del . . . Popolo di Napoli.) Venetia. 1647. 8vo. British Museum.* (Eight editions between 1647 and 1844 in the British Museum.)

Masaniello (Tommaso Aniello) was a young fisherman of Amalfi who led a popular uprising in Naples during the summer of 1647. The cause of the civil revolution was the heavy taxation of the Spanish Government then in possession of Naples, and particularly the duty on fruits, both green and dry. The first riot, incited by Masaniello, broke out on Sunday, July 7, 1647, and lasted ten days; on the third day Masaniello was made Captain-General, or Absolute Patron, of the city, and as Howell translates, "from an humble, judicious, and zealous spirit which reign'd in him; he became proud, a Fool and a Tyrant." After a rule of but eight days and eight hours, he was assassinated, July 16, 1647.

The Second Part of Massaniello describes the continuation of the civil war, the intervention of the French commanded by the Duke of Guise, and the subjugation of the city by Spain, in 1648, under the leadership of Don John of Austria.

1650. *The History of the rites, customes and manner of life of the present Jews throughout the world. Written in Italian by Leo Modena. . . . Translated into English by E. [dmund] Chilmead. Pp. 249.*

J. L. for J. Martin and J. Ridley. London. 1650. 8vo. *British Museum*, (2 copies).

Translated from Leo Modena's

Historia degli Riti Hebraici, Dove si hà breve e total relatione di tutta la vita, costumi, riti et osservanze, degl' Hebrei di questi tempi. [Edited by the French mystic, Jacques Gaffarel.]

Parigi. 1637. 12mo. *British Museum.*

1650. *De Bello Belgico. The History of the Low-Country Warres. Written in Latin by F. S. [Famiano Strada]; in English by Sir R. Stapylton, Kt. Illustrated with divers figures. [A translation of Decade I. only.]*

London. 1650. Folio. 1667. Folio. *British Museum.*
A translation of

F. S. . . . de Bello Belgico decas prima (secunda), [1555-90].
2 pts. *Romae.* 1632-47. Folio. *British Museum.*

1651. *Stoa Triumphans: or, two sober paradoxes, viz. 1. The Praise of Banishment. 2. The Dispraise of Honors. Argued in two letters by . . . V. M. Now translated out of Italian, with some annotations annexed.*

London. 1651. 12mo. *British Museum.*

V. M. is the Marquese Virgilio Malvezzi. The translator's dedication is signed "T. P."

1652. *Historicall Relations of the United Provinces and of Flanders, written originally in Italian by Cardinall Bentivoglio, and now rendered into English by Henry [Carey] Earle of Monmouth.*

London. 1652. Folio. *British Museum.* Prefixed is a portrait, by Faithorne, of the Earl of Monmouth. Also, 1654. Folio. *Brit. Mus.* 1678. Folio. *Brit. Mus.*

The work is a translation of Bentivoglio's,

Relatione fatte dall' Ill^{mo}. Cardinal Bentivoglio in tempo delle sue nuntiationi di Fiandra e di Francia. Date in luce da E. [riccio] Puteano. 2 vols.

N. Pantino. Colonia. 1629. Folio. *British Museum.*

Guido Bentivoglio was sent as papal nuncio to Flanders by Pope Paul V., in 1607; he remained there nine years, until the beginning of 1617, when he was transferred to France. He was so acceptable to France that when he was made a cardinal, January 11, 1621, Louis XIII. chose him to protect French interests in Rome. He died in conclave, in 1644, just as he was about to be elected Pope, done to death,

J. V. Rossi (Nicius Erythraeus) asserts, by the snoring of the cardinal in the next cell, which kept him awake for eleven successive nights.

*To the Earle of Monmouth. Upon his translation
of Bentivoglio.*

Those who could rule the Ancient World with ease,
Could strictly governe all, yet none displease,
Were such as cherisht Learning; not because
It wrapt in rev'renc'd Mistery the Lawes,
Nor that it did the Nobles civillize,
But rather that it made the People wise;
Who found by reading Story (where we see
What the most knowing were, or we should be)
That Peace breeds happiness, and only they
Breed Peace, who wisely any Pow'r obey.
Books much contribute to the Publick good,
When by the People eas'ly understood;
But those who dress them in a Forraigne Tongue
Bring Meate in cover'd Plate to make men long.
Whilst those who Foraigne Learning well translate
Serve plaine Meate up, and in uncover'd Plate.
This you have done my Lord! which only shoves
How free your Mind in publick Channels flowes,
But if that good to which some men are borne
Doe less then good acquir'd our Names adorne
The ceaseless nature of your kindness then,
(Still ready to informe unlangug'd Men)
Deserves less praise, if rightly understood,
Then does your judgment how to do Men good:
Which none can value at too high a rate,
Judging the choice of Authors you translate.

The Works of Sr William Davenant K^t. London. 1673. Folio. P. 316.

1653. *The Scarlet Gown, Or the History of all the present Cardinals of Rome. Wherein is set forth the Life, Birth, Interest, Possibility, rich offices, Dignities, and charges of every Cardinal now living. . . . Written originally in Italian [by N. N.] and translated into English by H. [enry] C. [ogan] Gent.*

London, Printed for Humphrey Moseley, etc. 1653. 8vo.
Huth. British Museum, (3 copies). Also, 1654: 1660. 8vo.
British Museum.

Dedicated to John, Earl of Rutland.

I find in the *British Museum Catalogue*,

The Court of Rome. . . . Translated out of Italian into English by H. [enry] C. [ogan]. 1654. 8vo. British Museum.

Possibly this is a variant title for the 1654 edition of *The Scarlet Gown*.

1654. *The Compleat History of the Warrs of Flanders. written in Italian. . . . Englished by Henry [Carey] Earl of Monmouth. Illustrated with figures of the chief personages mentioned in this history, with a map of the 17 provinces and above 20 figures.*

London. 1654. Folio. With a portrait of the Earl of Monmouth. *British Museum.* Also, 1078. Folio. *British Museum.*

A translation of Cardinal Guido Bentivoglio's,

Della Guerra di Fiandra, descritta dal Cardinal Bentivoglio parte prima (terza).

Colonia. 1632-39. 4to. 3 pts. *British Museum.*

1654. *A discourse touching the Spanish Monarchy; wherein we have a political glasse, representing each particular country and empire of the world, with wayes of government. . . . Newly translated into English [by Edmund Chilmead] according to the third edition in Latin. Pp. viii + 232.*

E. Alsop. London. 1654. 4to. *British Museum.*

[1660?] *Thomas Campanella, an Italian friar and second Machiavel, his advice to the King of Spain for attaining the universal Monarchy of the World: particularly concerning England, Scotland and Ireland, how to raise division between King and parliament, to alter the government from a kingdom to a commonwealth. . . . Translated into English by Ed. Chilmead with an admonitorie Preface by William Prynne. Pp. xiv + 232.*

P. Stephens. London, [1660?]. 4to. *British Museum.*

A translation of Tommaso Campanella's,
Th. C. de Monarchia Hispanica discursus.

L. Elzevir. Amstelodami. 1640. 12mo. *British Museum.*
The work was also translated into Italian and German.

In his *De Monarchia Universali*, Campanella, a Dominican monk, revives Dante's political dream of a universal Church and a universal Empire, substituting Spain for Germany.

1654. *Parthenopoeia or the history of the Most Noble and Renowned Kingdom of Naples With the Dominions therunto annexed and the Lives of all their Kings. The First Part by that Famous Antiquary Scipio Mazzella made English by Mr. Samson Lennard Herald of Armes. The Second Part Compil'd by James Howell Esq.; who broches some supplements to the First part, drawn on the Thread of the Story to these present Times.* 1654.

London, Printed for Humphrey Moseley 1650. Sm. folio. Pp. xviii + 191 + 62 + ii. *British Museum.*

A translation of Scipione Mazzella's

Descrittione del regno di Napoli. . . . Con la nota de' fuochi, delle impositione e dell' entrate, che n'ha il Rè. E vi si fa mentione de i Rè, che l'han dominato, de' Pontifici e de' Cardinale, che si nacquero, e delle famiglie nobili, che vi sono, etc.

G. B. Capelli. Napoli. [1586]. 4to. Pp. 710. *British Museum.*

1654. *The Court of Rome. . . . Translated out of Italian into English by H. C. [Henry Cogan].*

1654. 8vo. *British Museum.*

1656. *I Ragguagli di Parnaso: or Advertisements from Parnassus, in two centuries, with the politick Touchstone put into English, by Henry [Carey] Earl of Monmouth.*

London. 1656. Folio. With portrait of the Earl of Monmouth, by Faithorne. *British Museum.* Also, 1669 and

1674, folio, *British Museum*, and 1706, folio. "Revis'd and Corrected by Mr. Hughes" (John Hughes, the poet). Pp. xvi + 454. *British Museum*.

This is a translation of Trajano Boccalini's *De' Ragguagli di Parnasso centuria prima*. Venice. 1612. 4to. [*Milano*. 1613. 8vo. *British Museum*.] *Centuria seconda*. Venice. 1613. 4to. [*Venetia*. 1616. 8vo. *British Museum*.]

The Politick Touchstone is a translation of Boccalini's *Pietra del Paragone Politico*, which had already been translated by Sir William Vaughan, under the title, *The New-Found Politick*. 1626.

The title of a later, and different, translation of the *Ragguagli* reads,

Advertisements from Parnassus . . . newly done into English, and adapted to the present times. Together with the author's Politick Touchstone; his Secretaria di Apollo; and an account of his life. By N. N. 3 vols.

London. 1704. 8vo. *British Museum*.

The *Ragguagli di Parnasso* represents Apollo, seated upon Parnassus, hearing the complaints of all who come before him, and distributing justice according to absolute desert. Boccalini was a keen and daring wit, and his book, which is a sort of *Dunciad*, is full of lively satire on the lives and writings of famous Italians. His touch is light, with a fantastic turn, and some of his hits are extremely happy. Apropos of Guicciardini's longwindedness, he relates this pleasantry,—

A citizen of Lacedaemon having said in three words what could be said in two (a capital crime in Sparta), was condemned—to read Guicciardini's history of the Pisan war. He read the first pages in a mortal sweat; then utterly unable to go on with it, he ran and threw himself at the feet of his judges, beseeching them to imprison him for life, to send him to the galleys, to burn him alive, anything rather than prolong his intolerable weariness in reading Guicciardini.

Dr. Richard Garnett thinks that the *Advertisements from*

Parnassus probably exerted considerable influence upon Quevedo, Swift, and Addison.

1656. *The Siege of Antwerp written in Latin. . . . Englished [from the 6th and part of the 7th book of Famiano Strada's De Bello Belgico decas primo (secunda)] by Thomas Lancaster. Gent.*

London, [May 29, 1656] 8vo. *British Museum.*

1657. *Political Discourses; written in Italian, and translated into English by Henry [Carey] Earl of Monmouth.*

London. 1657. Folio.

A translation of Paolo Paruta's,

Discorsi politici ne i quali si considerano diversi fatti illustri, e memorabili di Principi, e di Repubbliche antiche e moderne, [divisi in due libri:] Aggiuntovi nel fine un suo soliloquio, nel quale l'autore fà un breve esame di tutto il corso della sua vita.

Venetia. 1599. 4to. 2 pts. *British Museum*, (2 copies).

The *Discorsi* is a series of twenty-five essays on Athens, Rome, Venice, and contemporary politics, written with a broad and just spirit, and in an admirable style.

1658. *The History of Venice written originally in Italian likewise the wars of Cyprus wherein the famous sieges of Nicossia and Famagosta, and battel of Lepanto are contained. Made English by Henry Carey, Earl of Monmouth.*

London. 1658. Folio. 2 pts. *British Museum.*

A translation of Paolo Paruta's *Historia Vinetiana*. [Edited by G. Paruta and "fratelli."

Venice. 1605. 4to. 2 pts. *British Museum*, (2 copies).

Paruta's *Storia Veneziana* was begun in Latin with the design of following Cardinal Bembo's history of Venice; in three books, it covers the period from 1513 to 1552, relating the war with Cyprus. The style is simple, clear, and elegant. Paruta was not only an historian, but also an able statesman

and diplomatist. He became Procurator of the Venetian Republic, and was only prevented by his death from becoming Doge.

1663. *History of the Wars of Italy, from the year 1613 to 1644, in eighteen books. Rendred into English by Henry [Carey] Earl of Monmouth.*

London. 1663. Folio. With Faithorne's portrait of the Earl of Monmouth. *British Museum.*

A translation of Pietro Giovanni Capriata's,

I due primi libri dell' Istoria di P. G. C. . . . sopra i movimenti d'arme successi in Italia dall' anno MDCXIII fino al MDCXVIII. Aggiuntivi i Sommarij de gli altri quattro libri che mancano al compimento dell' opera.

Genova. 1625. 4to. *British Museum.*

Dell' historia di P. G. C. libri dodici, etc. (Parte seconda 1634 fino al 1640.—Parte terza [edited by G. B. Capriata] 1641 fino al 1650). 3 pt. Genova. 1638—63. 4to. British Museum, (2 copies).

1664. *A new Relation of Rome, as to the government of the city, the noble Families thereof, etc. Englished by G. T. [Giovanni Torriano].*

London. 1664. 8vo. (Lowndes.)

1664. *Rome exactly described as to its present state under Pope Alexander VII., out of Italian by G. T. [Giovanni Torriano].*

London. 1664. 8vo. (Lowndes. Allibone.)

1676. *The History of France, written in Italian. . . . The translation whereof being begun by Henry [Carey], late Earl of Monmouth, was finished by William Brent, Esq.*

London. 1676. Folio. *British Museum.*

A translation from the Italian historian, Galeazzo Gualdo-Priorato, Count of Comazzo,—

Historia della Rivoluzioni di Francia sotto il regno di Luigi XIV, dall' anno 1648 sin all' anno 1654, con la continuazione della guerra tra le due corone.

Venice. 1655. Paris. 1656. Folio.

Aggiunta d'altri accidenti occorsi in Europa sino alla pace de' Pirenei.

Cologne. 1670. 4to. 2 vols.

The Earl of Monmouth was engaged upon the translation of this work at the time of his death, in 1661.

c. MANNERS AND MORALS.

1561. *The Courtyer of Count Baldessar Castilio divided into foure bookes. Very necessary and profitable for yonge Gentilmen and Gentilwomen abiding in Court, Palaice or Place, done into Englyshe by Thomas Hoby.*

Imprinted at London, by wyllyam Seres at the signe of the Hedghogge. 1561. Woodcut title. [Colophon.] Imprinted at London, by Wyllyam Seres, Dwelling at the west end of Paules, at the Signe of the hedghog. 4to. Black letter. *Huth. British Museum*, (2 copies): 1577. 4to. Black letter. *Brit. Mus.*, (2 copies): 1588. 8vo. Pp. 616. Printed by John Wolfe, in three columns, Italian, in Italics, French, in Roman, and English, in Black letter. *Brit. Mus.*: 1603. 4to. *Brit. Mus.* (With a spurious autograph of Shakspeare, forged by S. W. H. Ireland): London. 1727. 4to. With a life of Count Baldessare Castiglione, by A. P. Castiglione: 2nd edition. London. 1742. 4to. *Peabody*: Another edition, by R. Sambre, London, 1729. 8vo.

1571. *Balthasaris Castilionis comitis de Curiale sive Aulico libri quatuor, ex Italico sermone in Latinum conversi. B. Clerke . . . interprete. Non aute aediti. Apud J. Dayum. Londini.* 1571. 8vo. *Brit. Mus.*: 1577. 8vo.: *Londini.* 1585. 8vo. *Brit. Mus.*: *Londini.* 1603. 8vo. *Brit. Mus.*: *Londini.* 1612. 8vo. *Brit. Mus.*: *Argentorati* (Strassburg). 1619. 8vo. *Brit. Mus.*: *Cantabrigiae.* 1713. 8vo. *Brit. Mus.*

The Courtyer is a translation of

Il libro del Cortigiano del Conte B. C. Nelle case d'Aldo Romano & d'Andrea d'Asola.

Venetia. 1528. Folio. *British Museum.*

Rigutini, in his edition of *Il Cortigiano* (Barbèra, 1889), accounts for 45 Italian editions of the book before his own; he also enumerates three Latin translations of it, two Spanish, two French, and one English. In this bibliography, not intended to be complete, I have mentioned 66 editions or reprints of *Il Cortigiano*, in five languages. The Italians call it the "Golden Book."

The first English edition contains "A Letter of syr I. Cheekes. To his loving frind Mayster Thomas Hoby," in which Sir John Cheeke says of the English language,

"I am of this opinion that our own tung shold be written cleane and pure, unmixt and unmangeled with borowing of other tungenes."

To the first Latin edition, by Bartholomew Clerke, is prefixed a Latin Epistle by Thomas Sackville, Lord Buckhurst, and Earl of Dorset, author of *Gorboduc*, the earliest English tragedy. Clerke's Latin translation is highly commended by Sir John Harrington, in the preface to his translation of Ariosto's *Orlando Furioso*. 1591.

The Huth Library copy of the *Courtyer* belonged to the poet Southey, and contains his autograph and bookplate.

Il Cortigiano is dedicated by the author, Count Baldessare Castiglione, to Don Michele de Silva, Bishop of Viseo; by the English translator, Sir Thomas Hoby, "To Right Honourable the Lord Henry Hastings, sonne and heire apparent to the noble Earle of Huntington."

"To join learning with cumlie exercises, Conte Baldesar Castiglione in his booke, *Cortigiano*, doth trimlie teache, which booke, advisedlie read, and diligentlie folowed, but one year at home in England, would do a yong gentelman more good, I wisse, than three yeares travell abrode spent in Italie. And I mervell this booke is no more read in the

Court, than it is, saying it is so well translated into English by a worthie Gentleman Syr Th. Hobbie, was many wayes furnished with learnyng, and very expert in knowledge of divers tonges."

Roger Ascham, *The Scholemaster*, Bk. 1, p. 61.

"The best book that ever was written upon good breeding, *Il Cortigiano*, by Castiglione, grew up at the little court of Urbino, and you should read it."

Boswell's Johnson. Journal of a Tour to the Hebrides. 2nd. Oct. 1773. G. Birkbeck Hill, v, p. 276.

Count Baldessare Castiglione, 1478-1529, was a Mantuan who spent his life in the service first of the Duke of Milan and afterwards of Giudubaldo da Montefeltro, Duke of Urbino. One of his diplomatic journeys took him to England, whence, in 1507, he carried home, from Henry VII., the Order of the Garter, for his master, the Duke of Urbino.

Il Cortigiano, the result of its author's travels and observations and social experiences, represents the highest conception of manners of the Renaissance. It is a mixed type of manners, in that the education of letters of the Renaissance is engrafted upon the martial discipline of feudal times. In form, *Il Cortigiano* is modelled on the *Decameron*, of Boccaccio, and the *De Oratore*, of Cicero. It is a dialogue supposed to be carried on by a distinguished company of ladies and gentlemen who are assembled at the Court of Urbino. Among these personages the chief are Giuliano de' Medici, called *Il Magnifico*, afterwards Pope Clement VII.; Ottaviano Fregoso, afterwards Doge of Genoa; Cardinal Bernardo Bibbiena, author of *Calandra*; Cardinal Bembo, author of *Gli Asolani*; L'Unico Aretino; Elizabetta Gonzaga, Duchess of Urbino; and Emilia Pia, Countess of Montefeltro.

The subject of discussion agreed upon is that proposed by Messer Federigo Fregoso, "the perfect courtier, what are all the conditions and particular qualifications required of the man who shall deserve that name."

The discussion is continued through four evenings, taking up the subject under four heads: (1) Of the form and manner of a court life; (2) Of the qualifications of a courtier; (3) Of the court lady; (4) Of the duty of a prince. The debate on the first evening, on the form and manner of a court life, is conducted by Count Lodovico da Canossa. Following the chivalric ideal, it is laid down that the perfect courtier should be a man of birth, a good horseman, and able to swim, leap, cast the stone, and play tennis. In the education of letters, he should be able to speak and write well, imitating the diction of the best writers, of whom, in the vulgar tongue, Boccaccio and Petrarch are praised as models. Further, the perfect courtier ought to be more than moderately instructed in polite letters, he should understand Greek and Latin literature also, 'on account of the variety of things that are written in those languages with great accuracy and beauty.' So in the other arts of expression, he should know something of music, and be able to play upon the lute; some skill also in painting increases the knowledge of the beautiful and cultivates the taste.

On the second evening, the debate is led by the proposer, Messer Federigo Fregoso, who develops a lively and entertaining discussion of wit and humor. Among many sprightly *bon mots*, here is one or two,—

The Bishop of Cervia said to the Pope, "Holy Father, the whole court and city will have it that you have pitched upon me for governor."

"Let the fools talk," replied the Pope, "you may assure yourself there is not a word of truth in it."

Marc' Antonio, being one day exasperated by some words of Botton da Cesena, cried, "O Botton, Botton, the time will surely come when thou shalt be the button and a halter the button-hole."

Julian de Medici leads the conversation of the third evening, on the court lady. The conception of woman brought out is made up partly of the formal and sentimental ideas of

the old *Cours d'Amour*, and partly of the colorless feminine light o' love introduced into Italian literature, to its immense damage, by Boccaccio, together with a smack of Platonism. The sentimental, Platonic lady is ably defended by the Magnifico, while the disparager of women is Signor Gasparo Pallavicino.

Signor Ottaviano Fregoso conducts the final debate, on the duty of a prince. It is held that a monarchy, under a good prince, is the best constituted government, although Bembo prefers a republic 'because liberty is one of the excellent gifts of God.' In this book Castiglione quotes himself on the Prince of Wales, afterwards Henry VIII. He says that 'in this prince nature seemed to try to outdo herself by uniting in him alone enough excellencies for an infinity of men.'

George Wyndham (*Introduction to The Poems of Shakespeare*) thinks that Shakspeare derived the Platonic philosophy of his *Sonnets* from the *Courtyer*. As the *Courtyer* was far and away the most popular Elizabethan translation from the Italian, it is more than likely than Shakspeare was familiar with it. Among other suggestions which might be made to strengthen this supposition, it may be pointed out that the Countess Emilia Pia is the type of witty, sprightly lady that Boccaccio first made known in Pampinea, and who is, in English, our fascinating Beatrice.

I note two allusions to *The Courtyer* in the Elizabethan drama; in *Westward Hoe*, i. 1, by Webstor and Dekker, and in Marston's *The Malcontent*, i. 1, where Malevole says to Bilioso,—

"Adieu, my treu court-friend : farewell, my dear Castilio."

[1565.] *The boke of Wisdome otherwise called the Flower of Vertue, folowing the Auctorities of auncient Doctours and Philosophers, deuiding and speaking of Vices and Vertues, wyth many goodly examples wherby a man may be praysed or dyspraysed, wyth the maner to speake well and wyselie to al folkes, of what estate so euer they bee. Translated fyrst out*

of *Italion into French, and out of French into English* by John Larke. [1565.] *Lerne my godly chyldren to eschew vyce* [Woodcut of a philosopher pointing to the stars] *and loke you to lerne wisdo~e of your fore fathers.*

[Colophon.] Imprinted at London in Fletestrete, beneathe the Conduyte, at the sygne of S. John Euangeliste by Thomas Colwell. 8vo. 107 leaves. Black letter. *British Museum*, (2 copies).

The *Boke of Wisdome* is a translation of,—

Comencia una opera chiamata Fiore de uirtute che tratta de tutti i uitti humani x i gle defugire ihomini ch desidera uiuere secôdo dio, etc. [By Tomaso Leoni? Venice. 1470?] 4to. 46 leaves. *British Museum*. There are sixteen Italian editions catalogued in the *British Museum*, eleven between [1470?] and 1538.

In enumerating “the auctoures of thys booke,” John Larke cites sixty-two persons, of whom the first is Jesus and the last “Galyen.” The work consists of fifty-seven chapters, generally in pairs, each virtue being accompanied by its corresponding vice. The titles of some of the chapters are as follows,—

“How Prudence is cheefe buckler, and defence of all Vertues. And of the great goodnes, that may come of the same to all persons, after the auneyente Phylosophers.”

“How temperaunce is one of the flowers of Prudence. And how he that hath it in hym maye resiste and withstande many evils after the saienges of the wise men, in ye chapter going before.”

“How a man oughte to take gladnesse and Joye; and of what thyng, and what gladnesse or Joye is.”

“Howe Heuynesse is contrarye to gladnesse; and howe the wyse man oughte neuer to put any in his heart, wherof heuynes and mellancolly may be engendred.”

“Howe the uertue of peace ought to be mayntayned and kepte; and of the greate goodnesse that commeth of the same, and what peace is.”

“Howe Justyce ought to be done and howe it is that thynges that dothe measure all thynges upon earthe.”

“Howe Injustyce or wrong is contrary to Justyce, and howe manye maners there be of Iniustyce, and how Iniustyce demaſndeth vengeance afore God.”

Example of Justyce.

Apologue of the Angel and the Hermit.

“Of Justice it is red in the life of holye fathers, that there was an hermyte whyche long time had serued God and had done greate penaunce for hys synnes, to whom God sent afterwarde great sicknesse; and bycause that he could not recouer hys healthe agayn he began to complaine of God and to murmure in hymselfe. So it chaunced on a day that the aungell of God appered unto hym, in lykenesse of a yonge man, and sayd unto hym, come wyth me, for God will that I doe showe thee of hys secret Justyce; and dyd leade him into the towne, to a marchauntes house, whyche had in a coffre a great number of florences. And the aungell, in the syghte of the hermyte, did take the same florence, and did beare them into the house of another man, whych they founde in sleepe, and the aungell dyd leue the sayde florence at hys chambre dore, to the intente that when he should open the dore, that he should fynde them; and thys doone, he ledde hym to the house of another marchaunte that had a chylde, the whyche chylde the aungell dyd kyll, in the presence of the sayde heremite, and the heremite seinge all these thynges, thoughte that the aungell had ben a deuyll, and wolde fayne haue departed from hym. The aungell, seinge that he woulde depart from hym, sayde unto hym, tarye yet a litle, for I wyll showe thee the reason, wherfore I haue doone these thinges in thy presence; knowe first wherfore that I haue taken the florence from the burges; it is because that he had solde his herytage for the sayde florences, and was purposed to gyue them to certaine murthurers, whyche had promysed hym to kyll a man for hys sake, the whyche had

dyspleased hym aforetymes; and the man which he wolde haue caused to be kylled, is a man of noble byrth, wherof shuld haue come greate inconuenyence, and therfore to resyst the euyl that might haue come therof, and also to let hym of hys euyll, and myscheuous wyll and purpose, I haue taken the sayde florence from hym; and when he shal see hym selfe pore and to haue loste hys herytage and goodes, he wyll gyue hymselfe to the seruice of God, and where he shulde haue ben dampned now he shalbe saued. The reason wherfore I haue born the florence to the chambre doore of the other man, is because that he was a ryche marchaunte whyche came from beyonde the sea, and had bestowed in marchaundyce all the goodes that he had, and putte it in a shyppe, the whych shyppe did peryshe upon the sea, then he did remembre one daye howe that he had loste all hys gooddes, and had nothyng to lyue uppon, began to fall in dyspayre, and was purposed to hang hym selfe, and therfore to the intente that he shoulde not destroye bothe the bodye and the soule, I dyd beare hym the foresaid florences. The reason whereof I haue kylled the chylde, is because that afore that the father had him he was a very good man, and gaue much almons, and did many good dedes for the loue of God; and sence that he had the chylde, he cared for none other thyng, but onelye to get rychesse, were it by ryghte or wronge, and therefore I haue kylled the chylde, to the intente that the father maye retourne to hys purpose; doe not meruayle nor grudge therfore, for the sykenesse that thou haste, for if it hadde not bene, thou shoulde ofte tymes haue thy mynde and courage in vanytyes wherby thou shoulde greatlye haue dyspleased God; and be thou sure, that God doth nothyng, but by reason, but the persones haue not knowledge therof, for God hathe not promysed it them, but of two euylles he dothe allwayes take the lesse. And, this said, the aungell dyd departe from the heremyte.

“And from thenceforthe, the sayde heremyte dyd neuer murmure againste God, for anye maner sykenesse or aduer-

syty that he did send him, but rather dyd thanke God, and alwaies dyd reioyce hymselfe in his sicknes and aduersyties, consyderynge alwayes that it was of the goodnesse of God."

Censura Literaria, Vol. VII, p. 225 (Ed. 1808).

The apologue of the *Angel and Hermit* is one of the stories of the *Gesta Romanorum*, MSS. Harl. 2270, ch. LXXXX., and its first appearance in English must have been in Wynkyn de Worde's translation of the *Gesta*, without date.

A second translation of the *Gesta Romanorum*, made by Richard Robinson, went through six impressions between 1577 and 1601.

Besides the versions of the *Boke of Wisdome* and of these two translations of the *Gesta Romanorum*, there are four later ones in English. The first occurs in, *Certaine Conceptions or Considerations of Sir Percy Herbert, upon the strange Change of Peoples Dispositions and Actions in these latter Times. Directed to his Sonne*. London. 1652. 4to. Pp. 220 to 230. *British Museum*. It is entitled,—

A most full, though figurative Story, to shew that God Almightyes Wayes and inscrutable Decrees are not to be comprehended by Humane Fancies.

James Howell, in one of his *Letters, To my Lord Marquis of Hartford*; without date, gives a variant of the tale, citing Sir Percy Herbert's *Conceptions* as his source. Vol. iv. Letter 4, of Howell's *Letters*, published between 1647 and 1650, and p. 7 of the edition of 1655.

The story is also found in the *Divine Dialogues* (Pt. I., p. 321. Dialogue II. Edit. London. 1668. 12mo.), of Dr. Henry More, the Platonist, where it is enriched with interesting moral reflections. And Thomas Parnell closely follows More in *The Hermit*, his most popular poem. W. C. T. Dobson, royal academician, contributed "The Hermit," with a quotation from Parnell, to the Academy Exhibition of 1842.

Parnell's version is said to be the tenth—the story, like many another one, having originated in Arabic, and come into English by a natural process of descent.

The story is inserted in the twentieth chapter of Voltaire's *Zadig, De l'Hermite qu'un Ange conduisit dans le siècle*. The germ of the tale occurs in the *Koran*, Ch. xx, where it is entitled the *Cave*.

With *Fiore di virtù*, No. 22 [Zambrini's *Libro di Novelle Antiche*, Bologna, 1868], compare the *Decameron*, Introduction to Day 4, the story of the hermit's son who had never seen a woman.

[1570?] *The Fables of Esope in Englishe with all his life and Fortune . . . whereunto is added the Fables of Avyan, And also the Fables of Alfonce, with the Fables of Poge the Florentyne, etc.*

H. Wykes, for J. Waley. London. [1570?]. 8vo. Black letter. Also, 1634. 8vo. Black letter, both editions in the *British Museum*, 2 copies of the last.

This is a reprint of Caxton's translation of the fables of Aesop, Avicenna, Petrus Alphonsus, and Poggio-Bracciolini, 1484, folio, Caxton's own imprint "at Westmynstre in thabbey;" and [London, 1500?], Pynson.

The *Dictionary of National Biography* records, "The Fables of Aesop translated by Caxton from the French, folio, Westminster, 26th March, 1484. With woodcuts. [Unique perfect copy at Windsor, imperfect copies in the British Museum, and at Oxford.]"

I find an early French Aesop, but of a little later date, *Les subtilles fables de Esope*, etc. [1499?] 4to. *British Museum*.

The *British Museum* also gives,

The Fables of Alfonce [*Disciplina Clericalis* of Petrus Alphonsus, formerly Rabbi Moses Sephardi] translated out of Frensshe by W. Caxton. 1484.

Whether Caxton translated Avicenna [the celebrated Arabic physician, Ḥusain Ibn 'Abd Allah (Abū 'Alī) called Ibn Sīnā, 980–1037 A. D.], and Poggio-Bracciolini from the French, I do not know.

1570. *The Morall Philosophie of Doni: drawne out of the auncient writers. A worke first compiled in the Indian tongue [by Sendabar or rather Bidpai] and afterwards reduced into diuers other languages: and now lastly englished out of Italian by Thomas North. Brother to the right Honorable Sir Roger North Knight, Lord North of Kyrtheling.*

Here follows an engraving, a bad copy of the original, with the motto 'The wisdom of this worlde is folly before God.'

Imprinted at London by Henry Denham. 1570. Sm. 4to. 4 parts. 116 leaves. Woodcuts. *Bodleian*. [Colophon.] Here endeth the Treatise of the Morall Philosophie of Sendebare: In which is layd open many infinite examples for the health & life of reasonable men, shadowed under tales and similitudes of brute beastes without reason. Imprinted at London by Henrie Denham, dwelling in Paternoster Rowe, at the signe of the Starre. Also, London, 1601. 4to. *British Museum*.

The Earliest English Version of the Fables of Bidpai, 'The Morall Philosophie of Doni,' by Sir T. North. Edited by Joseph Jacobs. London. 1888. 8vo.

Dedicated to Robert, Earl of Leicester, and with commendatory verses in English and Italian.

This is a translation from Antonio Francesco,—

Doni, La Moral Filosofia del Doni, Tratta da gli antichi scrittori; Allo Illustriss. S. Don Ferrante Caracciolo dedicata. [Engraving, with the motto Η ΓΑΡ ΣΟΦΙΑ ΤΟΥ ΚΟΣΜΟΥ ΤΟΥΤΟΥ ΜΩΡΙΑ ΠΑΡΑ ΤΩ ΘΕΩ ΕΣΤΙ] *Con privilegio. In Vinegia per Francesco Marcolini.* MDLII. [4to.] Six later editions.

The *Moral Filosofia* is an Italian version of the old Indian collection of Tales, called Kalilah wa Dimnah, or 'The book of Kalilah and Dimnah.' It corresponds to chapters five and six of Silvestre de Sacy's "*Calila et Dimna ou Fables de Bidpai en Arabe.*" (Paris. 1816. 4to.)

5. The lion and the ox ; or two friends between whom a crafty interloper sows dissension.

6. Investigation of Dimnah's conduct, and his defence of himself.

In the Indian fable Kalilah and Dimnah are two jackals, who are courtiers at the gate of the King, Pingalaka, the lion ; but Kalilah in Doni appears as *l'asino* and Dimnah as *il mulo*.

Sir Thomas North translated the first part only of Doni's work, which goes on, in the same volume, freshly and continuously paged, with six treatises, entitled, "*Trattati diversi di Sendebat Indiano philosopho morale. Allo illustriss, et excellentiss. S. Cosimo de Medici dedicati.*" [Engraving bearing the motto 'Fiorenza.']

In Vinegia nell' Academia Peregrina. MDLII ; and at the end (p. 103) stands '*In Vinegia per Francesco Marcolini.* MDLII.'

The book of Kalilah and Dimnah is a collection of tales supposed to be related to a King of India by his philosopher, in order to enforce some particular moral or rule of conduct. In many of the stories the characters are animals thinking and acting just like men and women. Originally Sanskrit, the book passed from Buddhist literature into Persian, and thence into nearly every known Oriental and modern language. Doni's "*Moral Philosophia*," for example, is based on the Latin of John of Capua, "*Directorium humane vite, vel Parabole Antiquorum Sapientum* (1263-1278, printed, 1480(?)) and this, in its turn, upon a Hebrew translation from the Arabic.

In its migrations, from the Sanskrit original of the Pantchatantra, though Persian and Arabic, the names of both king and philosopher vary. Bidpai, or Pilpai, the philosopher of the Persian version known as the "*Lights of Canopus*," or, in English, *the Fables of Pilpay*, is a wise Brahmin who lives in a cave of the holy mountain of Ceylon. Doni's Sendebat is from Sandabar, the name of the philosopher in the Hebrew

version from which John of Capua translated. Possibly this form is a reminiscence of Shanzabeh, the Sanskrit name of the ox in the well-known story of the *Lion and the Ox* which is the opening tale of the original Indian book.

In the *Trattati diversi* the king is *Fr. Strrza*, Duke of Milan, the philosopher is *maestro Dino filosofo Fiorentino*, and the scenes and personages are all Italian. Dino may be an anagram of Doni.

1573. *Cardanus Comforte translated into English [by Thomas Bedingfield]. And published by commaundement of the Right Hon. the Earl of Oxenford.*

T. Marshe, London, 1573. 4to. Black letter. *British Museum.*

Newly corrected and augmented.

T. Marsh, London, 1576. 8vo. Black letter. *British Museum.*

There is a dedication to the Earl of Oxford dated "1 Jan. 1571-2," which is followed by a letter to the translator, and some verses to the reader, both written by the Earl of Oxford.

The work is translated from Girolamo Cardano's,

H. C. De Consolatione libri tres.

Venetiis. 1542. 8vo. *British Museum.*

A different English translation of this book came out one hundred years later,—

Cardan, his three bookes of Consolation Englished. London, 1683. 16mo. *British Museum.*

1575. *Golden epistles. Contayning varietie of discourse, both Morall, Philosophicall, and Divine: gathered, as well out of the remaynder of Gueuaraes woorkes, as other Authours, Latine, Frenche, and Italian. By G. [coffrey] Fenton.*

London: A. Middleton for R. Newbery. 1575. 8vo. Black letter. *British Museum.* Also, London, 1577. 4to. Black letter. *British Museum,* and London, 1582. 4to. Pp. 347. Black letter. *British Museum,* (2 copies).

Dedicated to "Ladie Anne Countesse of Oxenford."

This work of Fenton's is a kind of supplement to Edward Hellowes's, *The Familiar Epistles of Sir Anthony of Guevara*. . . . *Translated out of the Spanish Tounge, by E. Hellowes*. . . . Now corrected and enlarged, etc. London. [1574.] 4to. Black letter. 1577. 4to. 1584. 4to. All in the *British Museum*.

The *Dictionary of National Biography* says that Fenton translated the Golden Epistles from the French. I find a French translation, entitled,

Epistres Dorees moralles & familiares [tom 1-2], *traduites d'Espagnol . . . par le Seigneur de Guterry, etc.* (*Le troisième livre des epistres illustres. . . . La Revolte que les Espaignolz firent contre leur jeune Prince, l'an 1520, & l'ysseue d'icelle; avec un traitté des travaux & privileges de Galeres, . . . traduit . . . en François* [by Antoine Dupinet, Sieur de Noroy.] 3 tom. Lyon. 1556-60. 4to.

1576. *Galateo of Maister John Della Casa, Archbishop of Beneventa, or rather, a treatise of the maners and behaviours it behoveth a man to uze and eschewe, in his familiar conversation. A worke very necessary and profitable for all gentlemen or other. First written in the Italian tongue, and now done into English by Robert Paterson of Lincolnes Inne Gentlemen. Satis si sapienter.*

Imprinted at London for Raufe Newbery, dwelling in Fleete streete, a little above the Conduit. An. Do. 1576. 4to. 68 leaves. Black letter. 1703. 12mo. *British Museum*. 1774. 16mo. *Brit. Mus.* 1892. 4to. Privately printed, with an introduction by H. J. Reid. An epitome of *Galateo* was published in the miscellany, *The Rich Cabinet*. 1616.

Dedicated, "to the right honourable my singular good lord, the Lord Robert Dudley, Earle of Leycester, Baron of Denbigh, Knight of the Honourable order of the Garter, Maister of the Queenes Maiesties Horses, and of her Highnesse priuie counsell, Robert Peterson wisheth perfect felicitie."

With commendatory verses in Italian, by Francesco Pucci and Alessandro Citolini; in Latin, by Edouardus Cradocus, S. Theologiae Doctor and Professor; and in English, by Thomas Drant, Archdeacon, J. Stoughton, Student, and Thomas Browne of L. I. Gent.

The Refin'd Courtier; or, a correction of several indecencies crept into civil conversation. [In part translated and abridged from G. della Casa's *Galateus*, by N. W.]

London. 1663. 12mo. *British Museum.*

The Refined Courtier. . . . Written . . . in Italian by J. C., from thence into Latin by N. [athan] Chytraeus, and from both . . . made English, by N. W.

London. 1686. 12mo. *British Museum.* Second edition. Also, 1804. 16mo. *Brit. Mus.* There have been altogether seven editions and one epitome of *Galateo* in English between 1576 and 1892.

Galatee . . . mis en François, Latin, & Espagnol par divers auteurs, etc. [into Latin by Nathan Chytraeus]. 1598. 16mo. *British Museum.*

Galateo is a translation of Giovanni della Casa's, *Trattato . . . nel quale . . . si ragiona de' modi, che si debbono ò tenere ò schifare nella comune conversatione, cognominato Galatheo.*

Milano. 1559. 8vo. *British Museum.*

Giovanni della Casa, 1500–1556, Archbishop of Benevento, Petrarchist, and author of *Galateo*, has been called the Italian Chesterfield. *Galateo* is an admirable treatise on good manners. Differing from Castiglione's *Il Cortigiano*, which prescribes the training and discipline of the man of birth and position, *Galateo* aims to be a guide to the average gentleman in his intercourse with his equals. Like the *Courtier*, it has enjoyed enduring fame, because its precepts of conduct are based on those general principles of mutual respect and tolerance which hold good for all peoples and at all times. Both books perhaps have been saved from the perverse fate of manuals of etiquette in general by the fact that in a simple, dignified way, and with singular distinction

of style, they recognize the final sanction of tact as the mark of education and culture, and inculcate the importance of it as a universal social duty.

The title of *Galateo* passed into a proverb. 'To teach the *Galateo*' is synonymous, in Italian, with 'to teach good manners.' *Galateo* is said to have been in real life a certain Galeazzo Florimonte of Sessa.

Galateo discusses social conduct with much particularity, instructing the young man on such points as the proper use of the drinking-glass at table, the employment of the napkin, how to dress the hair, etc. I quote a page or two from one of the old editions:

"The treatise of Master Jhon Della Casa, wherin under the person of an old unlearned man, instructing a youthe of his, he hath talke of the maners," etc.

"To rise up where other men doe sit and talke, and to walke up and downe the chamber, it is no poynt of good manner. Also there be some that so buskell them selues, reache, stretch, and yawn, writhing now one syde, and then another, that a man would weene, they had some feuer uppon them. A manifest signe, that the companye they keepe, doth weary them. Likewise doe they very yll, yt now and then pull out a letter out of theyr pocket, to reade it; as if they had greate matters of charge, and affaires of the common weale committed unto them. But they are much more to be blamed, that pull out theyr knyves or their scisers, and doe nothing els but pare their nayles, as if they made no account at all of the company, and would seeke some other solace to passe the time awaye. Theis fashions to, must be left, that some men use, to sing betwene the teeth, or play the dromme with their fingers, or shoofle their feete; for these demeanours shewe that a body is carelesse of any man ells."

"A man must beware that he say, not those things, which unsaid in silence would make the tale plesaunt inoughe, and, peraduenture, geue it a better grace to leaue them out. As to say thus, 'such a one that was the sonne of such a one, that

dwelt in Cocomer street; do you not knowe him? he married the daughter of Gianfigliazzi, the leane scragg that went so much to St. Laraunce. No, you do not know him? why, do you not remember the goodly strayght old man that ware long haire downe to his shoulders?’ For if it were nothing materiall to the tale, whether this chaunce befell him, or him, all thys long babble, and fond and folishe questions, were but a tale of a Tubbe; to no purpose, more then to weary mens eares that harken to it, and long to understand the end.”

“To weare a toothpicke, about your neck, of all fashions that is the worst, for, besides that it is a baued jewell for a gentleman to pull forth of his bosome, and putteth men in mind of those tooth drawers that sit on their benche in the stretes; it makes men also to thinke that the man loues his belly full well, and is prouided for it, and I see no reason, why they should not as well carry a spoone, about their neckes, as a toothe picke.”

“Some men there be, that have a pride or a use to drawe their mouthes a little awry, or twinkle up their eye, and to blow up their cheekes and to puffe, and to make with their countenance sundrie such like foolishe and ilfauoured faces and gestures, I counsell men to leaue them cleane, for Pallas herselfe, the goddesse, (as I haue hearde some wise men say) tooke once a great pleasure to sound the flute and the cornet; and therin she was verie cunning. It chaunst her one day, sounding her cornet for her plesure ouer a fountain, she spide herselfe in the water, and when she beheld those strange gestures she must nedes make with her mouth as she plaid; she was so much ashamed of it that she brake the cornet in pieces and cast it away.”

Censura Literaria, vol. 7, pp. 215–217.

1577. *The Court of Civill Courtesie.*

Chatsworth Library,

The Court of ciuill Courtesie. Fitlie furnished with a pleasant part of stately phrases and pithy precepts: assembled

in the behalfe of all young Gentlemen, and others, that are desirous to frame their behaiour according to their estates, at all times and in all companies. Therby to purchase worthy praise of their inferiours: and estimation and credite among their betters. Out of the Italian, by S. R. Gent.

Imprinted at London by Richard Jhones, 1591. 4to. Black letter. *Huth.*

The author of this book was ostensibly "Bengalasso del Monte, Prisacchi Retto," who is described by Richard Jones, the printer, as "a Noble and graue personage of Italy." It was written for the benefit or "behaviour" of his nephew, "Seig. Princisco Ganzar Moretto," in the following circumstances:—

"At my last being at Prisacchi, understanding by your father's talke, that hee minded to haue you a while in the Court, where he hath spent the better part of his life; and because it is frequented with all sortes of companies, as any place in Italy is, I haue directed this little booke, which if you read and marke diligently, shal be as it were a Guide, to lead you from a number of snares which you may be trapt withal, & also for your behavior in al companies: with many other things fit to be knowen of yong Gentlemen, and especiallie for such as haue not bene convuersant in all companies."

The Athenaeum, No. 3666, Jan. 29, 1898, and No. 3667, Feb. 5, 1898.

1579. *Physicke against Fortune, as well prosperous, as adverse, conteyned in two Bookes. . . . Written in Latine, by Frauncis Petrarch, a most famous poet and oratour, and now first Englished by T[homas] Twyne.*

London. R[ichard] Watkyns. 1579. 4to. Black letter. *British Museum.*

This is a translation of Petrarch's set of Latin dialogues, *De Remediis Utriusque Fortunae*, (1356). The earliest Italian edition of the original that I find in the *British Museum Catalogue* is,

Francisci Petrarcae poetae oratorisque clarissimi de Remediis utriusque fortunæ. . . . Cremonæ. 1492. Folio.

Petrarch's first book treats of the snares of prosperity, the second of the uses of adversity.

The translation is alluded to by Marston in *The Malcontent*, iii. 1:—

Bilioso. "My lord, I have some books which have been dedicated to my honour, and I never read them, and yet they had very fine names: *Physick for fortune; Lozenges of sanctified sincerity*. Very pretty works of curates, scriveners, and schoolmasters. Marry, I remember one Seneca, Lucius Anneus Seneca."

1585. *The Worthy Tract of Paulus Iovius, contayning a Discourse of rare Inuentions, both militarie and amorous, called Impresse. Whereunto is added a Preface, contayning the Arte of composing them, with many other notable Deuises. By Samuel Daniell, late Student in Oxenforde.*

London, Printed by Simon Waterson. 1585. 8vo. *British Museum.*

Dedicated to the "Right Worshipful Sir Edward Dimmock, Champion to hir Majestie."

A translation of Paolo Giovio's essay on mottoes and badges, entitled,—

Ragionamento di Paolo Giouio sopra i Motti, e Disegni d'Arme e d'Amore comunemente chiamano Imprese. Con un Discorso di G. Ruscelli, intorno allo stesso soggetto. Venetia. 1556. 8vo. British Museum. (Second edition of *Dialogo dell' Imprese Militari et Amoroze. Roma. 1555. 8vo. British Museum.*)

The *Worthy Tract* is interesting as being Daniel's first publication.

1586. *The ciuile Conversation of M. Stephen Guazzo, written first in Italian, diuided into foure bookes, the first three trans-*

lated out of French by G. pettie. In the first is contained in generall, the fruits that may be reaped by Conuersation. . . . In the second, the manner of Conuersation, meete for all persons. . . . In the third is perticularlie set forth the orders to be obserued in Conuersation within doores. . . . In the fourth is set downe the forme of Ciuile Conuersation, by an example of a Banquet, made in Cassale, betweene sixe Lords and foure Ladies. And now translated out of Italian into English by Barth. Young, of the middle Temple, Gent.

Imprinted at London by Thomas East. 1586. 4to. *British Museum. Huth.*

The Civil Conversation is in prose with a few verses interspersed. It is translated from,

La civil conversatione del Signor S. G. [Stefano Guazzo] . . . *divisa in quattro libri. Venegia. 1575. 8vo. British Museum.*

Books I., II. and III. were printed separately in 1581, 4to., and were dedicated to Lady Norris by George Pettie. Lady Norris was Marjorie, wife of Sir Henry Norris, Baron Norris of Rycote. Sir Henry and Lady Norris were personal friends of Queen Elizabeth, who playfully nicknamed Lady Marjorie her 'black crow,' in allusion to the lady's dark complexion. A striking monument in St. Andrew's Chapel, Westminster Abbey, commemorates this worthy couple and their six sons. Life-size figures of Lord and Lady Norris lie beneath an elaborate canopy supported by marble pillars, while around them kneel effigies of their children.

An English translation of *La civil conversatione*, of 1738, is entitled *The Art of Conversation*. I have found no trace of Pettie's French original.

The banquet at Casale is intended as an exemplification of the rules of polite society laid down in the book, and for this purpose the company is described in the minutest detail—what the six lords and four ladies talked about, what games they played, how they supped, and all their doings up to their dispersal.

1595. *Nennio, Or A Treatise of Nobility: Wherein is discoursed what true Nobilitie is, with such qualities as are required in a perfect Gentleman. Done into English by W. [illiam] Jones, Gent.*

Printed by P. S. for P. Linley and J. Flasket. [London.] 1595. 4to. *British Museum.*

Duplicate, with new title-page, and without dedications, 1600. *A discourse whether a nobleman by birth, or a Gentleman by desert is greater in Nobilitie.* [Translated from the Italian, by W. [illiam] Jones.]

Peter Short. London. 1600. 4to. *British Museum.*

The work is translated from Giovanni Battista Nenna's, *Il Nennio. Nel quale si ragiona di nobiltà.*

Vinegia. 1542. 8vo. *British Museum.*

The edition of 1595 contains commendatory sonnets by Edmund Spenser, George Chapman, Samuel Daniel, and Angel Day.

Sonnets. [Quoted in original order.]

From "Nennio, Or a Treatise of Nobility, etc. Written in Italian by that famous Doctor and worthy Knight, Sir John Baptista Nenna of Barri. Done into English by William Jones, Gent. 1595."

Who so wil seeke by right deserts t'attaine,
Unto the type of true Nobility,
And not by painted shewes & titles vaine,
Deriued farre from famous Ancestrie:
Behold them both in their right visnomy
Here truly pourtrayt, as they ought to be,
And struing both for termes of dignitie,
To be aduanced highest in degree.
And when thou doost with equall insight see
the ods twixt both, of both thē deem aright,
And chuse the better of them both to thee:
But thanks to him that it deserues, behight;
To *Nenna* first, that first this work created,
And next to Jones, that truely it translated.

Ed. Spenser.

Of William Jones, his "Nennio, 1595."

Here dost thou bring (my friend) a stranger borne
 To be endenized with us, and made our owne,
 Nobilitie; whose name indeed is worne
 By manie that are great, or mightie growne:
 But yet to him most natural, best knowne,
 To whom thou doost thy labours sacrifice,
 And in whom al those virtues best are showne
 Which here this little volume doth comprize.
 Whereon when he shall cast his worthie eies,
 He here shal glasse himselfe, himselfe shal reed:
 The modell of his owne perfections lies
 Here plaine describ'd, which he presents indeed:
 So that if men can not true worth discern
 By this discourse, look they on him and learne.

Sa. Danyel.

The personage Daniel alludes to in this sonnet is "Robert Devreux [sic], Earle of Essex and Ewe, Vicount of Hereford, Lord Ferrer of Chartley," etc., to whom William Jones dedicated *Nennio*.

To the author of Nennio.

Accept, thrice noble Nennio, at his hand
 That cannot bid himself welcome at home,
 A thrice due welcome to our native strand,
 Italian, French, and English now become.
 Thrice noble, not in that used epethite,
 But noble first, to know whence noblesse sprung,
 Then in thy labour bringing it to light,
 Thirdly, in being adorned with our tongue.
 And since so like itself thy land affords
 The right of noblesse to all noble parts,
 I wish our friend, giving thee English words,
 With much desert of love in English hearts,
 As he hath made one strange an Englishman,
 May make our minds in this, Italian.

Ex tenebris. [George Chapman.]

1598. *Hecatonphila. The Arte of Loue. Or, Loue discovered in a hundred seuerall kindes.*

Printed at London by P. S. for William Leake, and are to be sold at his shop in Paules Churchyard, at the signe of the Greyhound. 1598. 12mo. 48 leaves. *British Museum.*

Dedicated "To the Right Worshipfull Ma: Henry Prannell Esquire, the true Friend and Fauourer of all laudable Professions." Prefixed is "In Artem Amandi Decastichon," signed Franciscus Meres.

This is a translation of Alberti's prose poem, entitled, *Hecatompbila, ne la quale se insegna l'ingeniosa arte d'amore.* Venetia. 1545. 8vo. It is a lecture addressed to women by a professed mistress of the art of love. She tells them how to choose a lover, neither too young nor too old, not too rich nor yet too handsome, how to keep him and in what way to make the most of him. Alberti is a misogynist, and his title is a sarcastic one meaning 'the lady of a hundred loves.'

1600. *The Hospitall of Incurable Fooles: erected in English as neer the first Italian modell and platforme as the unskilfull hand of an ignorant Architect could devise. I pazzi, e li prudenti, fanno giustissima bilancia.*

Printed by Edm. Bollifant for Edward Blount. 1600. 4to. *British Museum. Huth.*

Dedicated "To the Good Old Gentlewoman, and her Special Benefactresse, Madam Fortune, Dame Folly (Matron of the Hospitall) makes curtesie, and speakes as followeth."

From the Italian of Tommaso Garzoni, *L'hospidale de' Pazzi incurabili . . . nuovamente formato e posto in luce . . . con tre Capitoli in fine sopra la Pazzia.* Ferrara. 1586. 8vo. *British Museum.*

The *Huth Catalogue* says that the original was printed at Venice in 1586. A French translation appeared at Paris in 1620, and a German version at Strassbourg two years earlier, in 1618.

Edward Blount, or Blunt, is himself supposed to be the translator.

1603. *A Dialogue full of pithe and pleasure: between three Philosophers: Antonio, Meandro, and Dinarco: Upon the Dignitie, or Indignitie of Man. Partly translated out of Italian, and partly set downe by way of obseruation. By Nicholas Breton, Gentleman.*

*Dignus honore pius,
Gloria sola Deus.*

London, Printed by T. C. for John Browne, and are to be solde at his Shop in Saint Dunstons Churchyard in Fleet-streete. 1603. 4to. Black letter. *Huth. British Museum.* Also, 1876. Sm. 4to. *The Complete Works in Prose and Verse of Nicholas Breton. Part XXII. The Chertsey Worthies Library. A. B. Grosart. Peabody.*

Dedicated, "To the Right Worshipfull the louer of all good spirites, and nourisher of all good studies, John Linewray, Esquier Master Surueior Generall of all her Maiesties Ordinance."

In the dedicatory letter, Breton describes the dialogue as follows,—

"under the Title of the Dignitie or Indignitie of Man, are discoursed many necessary points to be considered of, as well for the outward as the inward parts: wherein it may be you shall finde pleasant wittes speake to some purpose, no Machauilian pollicies, nor yet idle fables, no straunge Riddles, nor vaine libelling ballades, but quicke spirits whetting their braines, to shewe the edge of their inuentions: and not to be tedious in my Preface before you come to the matter, you shall finde in summe, that true worth, wherein lieth the whole matter, that only maketh the worthie or unworthie man, and the due glorie unto God, who is only worthie of all honour, and of all men: the greatest part of this booke was in Italian, dedicated to a man of much esteeme in the Duke-dome of Florence, and this booke in this our Language, I haue thought good here in England, to present to your worthinesse, of a better worke in this her Maiesties Royall Tower of London."

1605. *The Dumbe Divine Speaker; or, dumbe speaker of Divinity. A treatise in praise of silence: shewing both the dignitie, and defectes of the tongue translated by A. M.*

For W. Leake, London, 1605. 4to. *British Museum.*

Translated from Jacopo Affinati d'Acuto,

Il muto che parla, dialogo, oue si tratta dell' eccellenze e de difetti della lingua humana, e si spiegano più di 190 concetti scritturali sopra il silentio, etc.

Venetia. 1606. 8vo. *British Museum.*

[1606.] *Problemes of Beautie and all humane affections. Written in Italian by T. B. . . . With a discourse of Beauty by the Same Author. Translated into English by S. [amson] L. [ennard] Gent.*

London. G. Eld, for E. Blount and W. Aspley. [1606.] 12mo. *British Museum.*

A translation of Tommaso Buoni's *I Problemi della Bellezza di tutti gli effetti humani: con un discorso della bellezza del medesimo autore. Venetia. 1605. 12mo. British Museum.*

Samson Lennard accompanied Sir Philip Sidney to the Netherlands, and was with him when he received his fatal wound at the battle of Zutphen, in 1586. He subsequently entered the Herald's College, and died in 1633, as Bluemantle pursuivant.

1607. *Ars Aulica or the Courtiers Arte. [Quotations and motto, Felice chi puo.]*

London, Printed by Melch. Bradwood for Edward Blount. 1607. Sm. 8vo. (*Huth.*) 12mo. (*British Museum.*)

Dedicated to the Herbert brothers, William, Earl of Pembroke, and Philip, Earl of Montgomery.

Translated, by Edward Blount, from Lorenzo Ducci's, *Arte Aulica nella quale s'insegna il modo che deve tenere il Cortigiano per devenir possessore della gratia del suo Principe.*

Ferrara. 1601. 8vo. *British Museum.*

1616. *The Rich Cabinet furnished with varietie of Excellent discriptions, exquisite Charracters, witty discourses, and delightful Histories. Devine and Morrall. Together with Inuectives against many abuses of the time digested Alphabetically into commonplaces. Whereunto is annexed the Epitome of good manners, extracted from Mr. John de la Casa, Arch-bishop of Beneventa.*

London, Printed by I. B. for Roger Jackson and are to be sold at his shop neere Fleet Conduit, 1616. Sm. 8vo. *Huth.*

A curious miscellany of prose and verse, arranged in alphabetical order. The Epitome of good manners at the end is the Galateo of Giovanni della Casa, already translated in 1576, by Robert Peterson. The Invectives are a series of theophrastic sentences upon the general text, 'player is now a name of contempt.' The whole tract possesses a unique interest, because, published in the year of Shakspeare's death, the character of the player presented in it, his virtues and his defects, shows plainly the social stigma which was then attached, both to the poet who wrote for the stage, and to the player who interpreted his works. Shakspeare's Sonnets, 110 and 111, reveal how he smarted under it. Ben Jonson, in the Hawthornden Conversations, says with characteristic bluntness, "Poetry had beggared him, when he might have been a rich lawyer, physician, or merchant." Beaumont was born a gentleman, and the fact that his name appears first on the title-page of *The Scornful Lady*, published in this same year, immediately after his death, would seem to indicate that he did not care to be known as a playwright during his lifetime.

1637. *Curiosities: or the Cabinet of Nature: containing Phylosophical, Naturall, and Morall questions fully answered. . . . Translated out of Latin, French and Italian Authors, by R. B. [asset] Gent. Never before published.*

N. & I. Okes. London. 1637. 12mo. *British Museum.*

d. ITALIAN AND LATIN PUBLICATIONS IN ENGLAND.

[1549.] *Tractatio de Sacramento Eucharistiae, habita in celeberrima universitate Oxoniensi in Anglia, per D. petrum martyrem vermilium Florentinum, Regiam ibidem Theologiae professorem, cum jam absolvisset interpretationem ii capitis prioris epistolae D. Pauli Apostoli ad Corinthios. Ad hec Disputatio de eodem Eucharistiae sacramento, in eadem Universitate habita per eundem D. P. Mar. Anno Domini M. D. XLIX.* 2 pts.

Londini, ad aeneum serpentem. Library of Edward VI. Royal Library. *British Museum.*

At folios 8, 10, 11, 12, and 13, of the *Disputatio* are notes in the handwriting of King Edward VI.

[1553?] *Cathechismo, cioè forma breve per amaestrare i fanciulli: La quale di tutta la christiano disciplina cõtiene la somma. . . . Tradotta di Latino in lingua Thoscana per M. A. [Michel Angelo] Florio.*

[London (?) 1553 (?)] 8vo. *British Museum.*

The Latin original of this Protestant catechism is, *Catechismus pro pueris et Juventute in ecclesiis et ditione. . . . Marchionum Brandenburgensium, et inclyti senatus Norimbergensis, breviter conscriptus, e Germanico Latine redditus per J. [ustus] Jonam. Addita epistola de laude Decalogi.* 1539. 8vo. *British Museum.*

Florio's title apparently translates Archbishop Cranmer's English one,—

Catechismus. That is to say; a shorte Instruction into Christian Religion for the Synguler commoditie and profyfte of childrẽ and yong people. Set forth by . . . Thomas Archbishop of Canterbury. [Translated from a Latin work, which was itself a translation from the German, made by Justus Jonas.] With woodcuts from designs by Holbein.

Gualter Lynne. London. 1548. 8vo. Black Letter. *British Museum.*

Dedicated to King Edward VI.

Michel Angelo Florio, father of John Florio, was a Florentine originally from Siena, who fled to England from the persecution of the Waldenses in the Valteline shortly before the accession of Edward VI. He was patronized by both Archbishop Cranmer, and Sir William Cecil, in whose house he lived for some time. In 1550, he was pastor of a congregation of Italian Protestants in London. His most interesting work is a biography of Lady Jane Grey.

See *Historia de la Vita e de la Morte de l'illustrissima Signora Giovanna Graia*. 1607.

1555. *De Memoria reparanda, augenda, servandaque [ac de reminiscentia: tutiora omnimodo remedia et praeceptiones optimas continens.] Item de Praedictione morum naturarumque hominum facili, ex inspectione partium corporis, [tum aliis modis. De temporum omnimoda mutatione, perpetua et certissima signa et prognostica.]*

Apud B. Arnoletum: Lugduni. 1555. 16mo. *British Museum.* (2 copies).

This is a London reprint of the Latin of Guglielmo Grataroli, a physician of Bergamo. The first work was translated by William Fullwood, in 1562, as *The Castle of Memorie*, which see, Part III.

1566. *Epitaphia et Inscriptiones lugubres, a G. B. cum in Italia, animi causa, peregrinaretur, collecta.*

Londini: 1566. 4to. British Museum.

The *Dictionary of National Biography* gives the first edition, as London, 1554.

G. B. is William Barker, of Magdalen College, Oxford, who translated *The Fearfull Fancies of the Florentine Couper*. 1568. See Part III.

1566. *Espositione . . . sopra un libro, intitolato Apocalypsis spiritus secreti.* [With the "Apocalypsis" prefixed.]

Giovanni Kingston à instancia di P. Angelino, Londra, 1566. 4to. British Museum.

By Giovanni Battista Agnello.

1581. *La Vita di Carlo Magno Imperadore*, etc. [By Lodovico Petrucci (Petruccio Ubaldini)].

Giovanni Wolfio, Londra, 1581. 4to. British Museum, (2 copies). Also, [Oxford?] 1599. 4to. British Museum.

Didot-Hoefer's *Biographie Générale* says that the Oxford edition was printed in 1589.

1581. *Epistolarum P. Manutii [Paolo Manuzio] libri x. Quinque nuper additis. Eiusdem quae praefationes appellantur: cum noua quoque accessione.*

T. Vautrolle[rus], Londini, 1581, 16mo, pp. 505. British Museum. Also [libri XII], Londini, 1591. 16mo. British Museum.

1581. *Phrases Linguae Latinae ab A. [ldo] Manutio [Aldo Manuzio, the Younger.] P. F. conscriptae; nunc primum in ordinem Abecedarium adductae, & in Anglicum sermonem conversae, etc.*

Ex officina Thomae Vautrollerii, Londini, 1581. 12mo. British Museum. Also, Londini, 1599. 8vo. British Museum; Londini, 1618. 8vo. British Museum; and Cantabrigiae, 1636. 8vo. British Museum.

1582. *A Gentilis de Juris Interpretibus dialogi sex.*

Apud J. Wolfium, Londini, 1582. 8vo. British Museum.

Alberico Gentili, 1550–1611 (?), came of an ancient and noble family of the Marches of Ancona. Having become a Protestant, Alberico went to England, and was entered at New Inn Hall, Oxford, in 1580. He seems to have been a man whose social qualities were as brilliant as his learning was profound. He was the friend of Sir Francis Walsingham,

Sir Philip Sidney, Sir Henry Wotton, Sir Thomas Bodley, and other famous Elizabethans, and was patronized by both the Earl of Leicester and the Earl of Essex. In 1587, Queen Elizabeth made him professor of Civil Law, at Oxford. His writings, which are in Latin, constitute the earliest systematic digest of international law that exists. Robert Gentili, his son, was a prodigy of learning as a boy, but left only a few translations from the Italian, of which the best known is the *History of the Inquisition*, from the Italian of Father Paul [Paolo Servita], 1639.

Scipio Gentili, brother to Alberico, a juris-consult and professor of civil law at Altdorf, made a Latin version of Tasso's *Jerusalemme Liberata*, London, 1584, and wrote two paraphrases, from the Psalms, in verse.

[1583?] *Philothei J. Bruni. . . . Recens et completa Ars Reminiscendi, et in phantastico campo exarandi. Ad plurimas in triginta Sigillis inquirendi, disponendi, etque retinendi implicitas novas rationes & artes introductoria. (Philothei J. Bruni. . . . Explicatio Triginta sigillorum, etc.)* 2 pts. By Giardano Bruno.

[London, 1583?] 8vo. *British Museum.*

Dedicated to Castelnuovo di Mauvissiere, French ambassador to the court of Elizabeth, in whose official family Bruno lived during his stay in England, 1583-1585. The house of the French ambassador was the resort of a select little band of cultivated Englishmen, among whom were Sir Philip Sidney, Sir Fulke Greville, Dyer, Harvey, the poet Spenser, Temple, the translator of Ramus's *Dialectic*, and others who took an interest in literature and philosophy.

1584. *La Cena de le Ceneri, descritta in cinque dialogi, etc.* [By Giardano Bruno.]

London, 1584. 8vo. *British Museum.*

Dedicated to the French ambassador, Castelnuovo di Mauvissiere.

“Bruno tells how, on the evening of Ash Wednesday, the 13th of February, 1584, he was invited by Fulke Greville to meet Sidney and others in order that they might hear ‘the reasons of his belief that the earth moves;’ and this seems to have been one of numerous gatherings—a revival or a continuation, in another form and for graver purposes, of the Areopagus of 1579. ‘We met,’ Bruno says, ‘in a chamber in the house of Mr. Fulke Greville, to discuss moral, metaphysical, mathematical, and natural speculations.’”

Sir Philip Sidney. H. R. Fox-Bourne. 1891.

1584. *G. [iordano] B. [runo]. Dell' infinito Universo e Mondi.*

Stampato in Venetia [or rather London,] 1584. 8vo. British Museum.

Dedicated to Castelnuovo di Mauvissiere.

1584. *G. Bruno Nolano. De la causa, principio, et Uno, etc.*

Stampato in Venezia [or rather London,] 1584. 8vo. British Museum.

Dedicated to Castelnuovo di Mauvissiere.

In his trial before the Venetian Inquisitors, 1592, Bruno gave reasons why this book, and the six others printed in London between 1583 and 1583, bore Venice or Paris on their title-pages. The London printer was Vautrollier who had to flee to Scotland for his audacity. See *The Athenaeum*, April 30, 1898, No. 3679, p. 562.

1584. *Spaccio de la Bestia Trionfante. . . . Consecrato al molto illustre. . . . Cavalliero Sig. P. Sidneo.* [By Giordano Bruno.]

Stampato in Parigi [or rather by T. Vautrollier, London,] 1584. 8vo. British Museum.

The *Spaccio de la Bestia Trionfante*, or Expulsion of the Triumphant Beast, is an allegory set forth in three dialogues. The gods are represented as resolving to banish the constella-

tions out of heaven, because so many of them recorded their loose lives, and to substitute the moral virtues in the firmament in their stead. The first dialogue, which ostensibly censures classical mythology, is really an attack on all forms of anthropomorphic religion. This is the gist of the argument of the piece, but the second dialogue is the most important from the philosophical point of view, for here Bruno discourses of Truth, Prudence, Wisdom, Law, Universal Judgment, and the other moral virtues which take the places of the beasts. His treatment of the virtues makes clear the essence of his philosophy. Truth, he explains, is the unity and substance which underlies all things; Prudence, or Providence, is the regulating power of truth, and includes at once liberty and necessity; Wisdom is Providence itself in its supersensible aspect, in man, it is reason which grasps the truth of things; Law naturally proceeds from Wisdom, for every good law must be rational, and have for its object the welfare of all; by Universal judgment men are judged with absolute justice, by their actual deeds, not by their religious beliefs, which may or may not make for righteousness.

Many of Bruno's ideas have affinities with the philosophy of Spinoza, but the bold, mocking spirit of the Italian gives a character to the *Spaccio* that is all its own. Bruno girds at the monks, he scoffs at the mysteries of faith, to him the miracles are 'magical tricks,' Jewish record and Greek myth are all one. The Roman Catholic Church was correct in recognizing underneath the allegory a vehement attack on the established religion.

In many respects the *Spaccio de la Bestia Trionfante* is the most remarkable work of Bruno as it is decidedly the most popular. One phase of its popularity is especially interesting to English readers; it is the source of Thomas Carew's masque, *Coelum Britannicum*, acted at Whitehall by King Charles I. and the noblemen of his Court, on Shrove Tuesday night, Feb. 18, 1633. The masque was written in compliment to

King Charles I. and Queen Henrietta Maria, praising the temperance, chastity, and justice of the royal pair.

As in the *Spaccio*, Heaven is divested of its gods and goddesses, in whose stead shines first the King, "the bright Pole-starre of this Hemispheare," by his side his "faire Consort," and a "Noble traine, of either sexe ;"

So to the Brittish stars this lower Globe
Shall owe its light, and they alone dispençe
To the world a pure refined influence.

The closing scene of the masque represents the moral virtues, Religion, Truth, Wisdom, Concord, Government, and Reputation, seated on clouds, with Eternity on a Globe in their midst. Fifteen stars express fifteen 'stellified British Heroes,' among them 'Prince Arthur' and 'the brave St. George.'

1584. *Hugonis Platti armig. Manuele, sententias aliquot Divinas & Morales complectens: partim è Sacris Patribus, partim è Petrarcha philosopho et Poeta celeberrimo decerptas.*

1584. 16mo. (Lowndes.) Also, P. Short. *Londini*, 1594. 16mo. *British Museum*.

1584. *Atto della Giustitia d'Inghilterra, eseguito, per la conservatione della commune & christiana pace, contra alcuni seminatori di discordie, & seguaci de ribelli, & de nemici del reame, & non per niuna persecutione, che fosse lor fatta, per cagion della religione: si come e stato falsamente publicato da defensori, & da sostentatori della costoro rebellione, & tradimento. Traslato d'Inglese [of William Cecil, Lord Burghley] in vulgare. . . . Il 25 di Maggio, 1584, etc.*

Appresso G. Wolfio, Londra, 1584. 8vo. British Museum, (2 copies).

This is a translation of the first part of Lord Burghley's tract,—

1583. *The Execution of Justice in England for maintenance of publique and Christian peace, against certeine stirrers*

of sedition, and adherents to the traytors and enemies of the Realme, without any persecution of them for questions of Religion, etc. [By William Cecil, Lord Burghley.]

London, 1583. 4to. Black letter. *British Museum*, (2 copies). Also, 1583, 4to, a second imprint, "with some small alterations."

Lord Burghley's *Execution of Justice*, was also printed in a Latin translation, T. Vautroullerus, Londini, 1584, 8vo, and in Dutch, R. Schilders, Middelburgh, 1584, 4to, both in the *British Museum*.

This is one of the many public documents prepared by Lord Burghley, and its being translated into Italian, Latin, and Dutch gives an idea of the political and social conditions of the time. Lord Burghley wrote with ease and precision in Latin, French, and Italian.

The Cecil Papers at Hatfield House contain 1290 documents which were prepared either by William Cecil himself or under his immediate direction.

1585. *Cabala del Cavallo Pegaseo. Con l'aggiunta dell' Asino Cillenico*, etc. By Giordano Bruno.

Parigi [or rather London,] 1585. 8vo. *British Museum*.

This is a treatise on the different kinds of ignorance, or asinity, whether dogmatic or pedantic or purely sceptical and uninquiring. Its purpose is to rouse men to free and intelligent thought, and Bruno wrote it as "The awakener of sleeping minds" (*dormitantium animorum excubitor*—his style for himself in his letter to the Vice-Chancellor of Oxford, prefixed to his *Spiegazione di trenta sigilli*, 1583). The satirical conclusion of the work is, that asinity is the highest human duty, and to it is assigned divine favor both in this world and the next. Bruno's warfare with dogma, superstition and ignorance, in the *Spaccio de la Bestia Trionfante* goes on in the *Caballa del Cavallo Pegaseo*. In this sense the ideal and cabalistic ass is the Triumphant Beast of Dogma in real flesh and blood. Hence, and it is explained

with many particulars as to asses in the Old and New Testaments, and in the ancient writers, the spiritual and moral ass is everywhere as much esteemed as the physical and material ass is appreciated by particular communities. A cynical sonnet erects asinity into a saint or goddess,

O sainted Asinity. Ignorance most holy! etc.

1585. *G. Bruno Nolano. De Gl' Heroici Furori. Al molto illustre. . . . Cavalliero, Signor P. Sidneo.*

Appresso Antonio Baio, Parigi, [or rather by T. Vautrollier, London,] 1585. 8vo. British Museum.

Thinking of the simikarity of Shelley to Bruno, John Owen, in his *Skeptics of the Italian Renaissance*, compares *Gli eroici furori* to the *Hymn to Intellectual Beauty*, and the *Spaccio de la Bestia Trionfante* to *Prometheus Unbound*. Cicada, one of the characters in the dialogue, *Gli eroici furori*, says,—“How much better is a worthy and heroic death than a disgraceful and vile success.” “On that proposition,” responds the poet Tansillo, “I composed this sonnet,” whereupon Bruno borrows from Tansillo the verses which have been generally accepted as his own prediction of his fate. The sestet reads,—

Soaring I hear my trembling heart's refrain
 “Where bearest me, O rash one? The fell steep
 Too arduous is not climb'd without much pain.”
 “Fear not,” I answer, “for the fatal leap,
 Serene I cleave the clouds and death disdain,
 If death so glorious heaven will that I reap.”

1585. *La Vita di Giulio Agricola, scritta da Cornelio Tacito et messa in volgare da Giovanni Maria Manelli.*

Londra, nella stamperia di Giovanni Wolfio. 1585. 4to. Pp. 48. British Museum.

Dedicated to Lord Robert Sidney.

Tacitus's life of Cnaeus Julius Agricola, *Julii Agricolae Vita*, done into Italian and published in London.

1585. *A Gentilis de Legationibus, libri tres.*

T. Vautrollerius, Londini, 1585. 4to. British Museum.

1585. *Dichiaratione delle caggioni che hanno mosso la Serenissima Reina d'Inghilterra a dar' aiuto alla difesa del popolo afflitto e oppresso negli Paesi Bassi. (1 Oct. 1585.)*

Christofero Barcher, Londra, 1585. 8vo. British Museum.

This is a translation of

A declaration of the causes mooving the Queene of England to give aide to the defence of the people afflicted and oppressed in the lowe Countries. (An addition to the declaration touching the slaunders published of her Maiestie. 1 Oct. 1585.)

C. Barker. London. 1585. 4to. British Museum.

Another edition in the same year, 1585, 4to. Barker also printed the *Declaration* in Latin and in French, 1585, 8vo, and the *British Museum* contains two copies of each.

1587. *Examine di varii Giudicii de i Politici, e della Dottrina e de i Fatti de i Protestanti veri e de i Cattolici Romani.*

Londra nella Stamperia di Gouanni Wolfio. 1587. 4to. (Lowndes.)

1591. *De furtivis literarum notis, vulgo de Ziferis libri IIII.* [Edited by Giacompo Castelvetri, from Giovanni Battista della Porta.]

J. Wolphium. Londini. 1591. 4to. Pp. 228. British Museum.

This work appeared at Naples, in 1563. It gives 180 different ciphers, with methods to multiply them infinitely, and entitles Porta to high rank among early writers on cryptography.

1591. *Le Vite delle Donne Illustri. Del Regno d'Inghilterra, & del Regno di Scotia, & di quelle, che d'altri paesi ne i due detti Regni sono stato maritate, etc.*

Giovanni Volfio, Londra, 1591. 4to. British Museum, (2 copies).

By Lodovico Petrucci, (Petruccio Ubaldini).

1592. *Parte prima delle . . . dimostrationi, et precetti . . . ne i quali si trattano diversi Propositi morali . . . chè convengono ancora ad ogni nobil matrona, etc. MS. Notes.*

[London?] 1592. 4to. *British Museum.*

By Lodovico Petrucci, (Petruccio Ubaldini).

1595. *Scelta di alcune attioni e di varii accidenti.*

London, 1595. 4to.

By Lodovico Petrucci, (Petruccio Ubaldini).

1596. *Elizabetha. Dichiaratione delle cause che hanno indotta la. . . Reina d'Inghilterra, di preparare & mandare sopra il mare una Armata per la difesa de i suoi Regni, contra le forze d'el Re di Spagna, etc.*

Stampato per le Deputati di Christophero Barker, Londra. 1596. 4to. British Museum.

This is a translation of

A Declaration of the Causes moving the Queenes Majestie . . . to prepare and send a Navy to the Seas, for the defence of her Realmes against the King of Spaines forces, to bee published by the generals of the saide navy, etc.

By the Deputies of C. Barker, London, 1596. 4to. Black letter. *British Museum.* Also, in Dutch, "By de Gedepu-
teerde van C. Barker," London, 1596. 4to. *British Museum.*

1597. *Lo Stato delle tre corti.*

London, 1597. 4to.

By Lodovico Petrucci, (Petruccio Ubaldini).

1597. *Militia del Gran Duca di Thoscana. Capitoli, ordini & privilegi della militia . . . con l'aggiunta de i nuovi capitoli . . . concessi . . . alla nuova militia de i cavalli, etc.*

[Londra?] 1597. 4to. *British Museum*.
By Lodovico Petrucci, (Petruccio Ubaldini).

1605. *A. Gentilis*. . . . *Regales Disputationes tres; id est, De potestate Regis absoluta. De unione Regnorum Britanniae. De vi civium in Regem semper iniusta. Nunc primum in lucem editae.* [With dedication by *R. Gentilis*.]

Apud T. Vautrollerium, Londini, 1605. 4to. British Museum.

1607. *Historia de la Vita e de la Morte de l'illustriss. [ima] Signora Giovanna Graia, già Regina eletta e pubblicata d'Inghelterra: e de le cose accadute in quel regno dopo la morte del Re Edoardo VI. Nella quale secondo le diuine Scritture si tratta dei principali articoli de la religione Christiana. Con l'aggiunta d'una dottiss. [ima] disputa fatta in Ossonia l'anno 1554. (de la real presenza del corpo di Christo ne l'Eucharistia; fra N. Ridleo, et un gran numero di Laureati Papei il primo de quali fu dottore Smitho. Lettere e ragionamenti de la Signora G. [iovanna] Graia.)*

Stampato appresso Richardo Pittore nel anno di Christo. [London? Catalogue of Early English Books—to 1640.] 1607. Sm. 8vo. British Museum, (2 copies). Huth. By Michelangelo Florio. (Supposed to be of Dutch imprint. D.N.B.) Pp. 1–378.

Most of the letters and other works attributed to Lady Jane Grey are found translated into Italian in the *Lettere e ragionamenti* at the end of Florio's biography.

1616. *M. A. de Dominis suae Projectionis Consilium exponit.*

Apud J. Billium, Londini, 1616. 4to. British Museum, (2 copies).

1617. *Scala Politica dell' Abominatione e Tirannia Papale di Benvenuto Italiano, a tutti gli Prencipi, Republiche, Stati, e*

Signori et ad ogn' altro nobil spirito amatore dell' ortodossa e Christiana fede.

Roma, [London] 1617. 12mo. *British Museum.*

1617. *Predica [on Rom. XIII. 12] fatta la prima Domenica dell' Avvento quest anno 1617 in Londra nella Cappella detta delli Merciarì.*

Giovanni Billio, Londra, 1617. 16mo. *British Museum.*
By Marco Antonio de Dominis.

1617-58. *De republica Ecclesiastica Libri X. (. . . . Pars secunda cum appendicibus in quibus refellitur opus Cardinalis Perronii, in ea Parte in qua agitur de sanctissima Eucharistia. . . . Additur Responsio ad magnam partem Defensionis Fidei P. F. Suarez.—Pars Tertia cum G. Cassandri tractatu De Officio pui viri circa religionis Dissidia, etc.) 3 pts.*

Apud J. Billium, Londini, [and Frankfort,] 1617-58. Folio. *British Museum.*

Part III bears the imprint, "*Francofurti.*"

By M. A. de Dominis.

The controversial authors of Parts II. and III. are Cardinal Jacques Davy du Perron, Franciscus Suarez, and Georgius Cassander.

1618. *Saggi Morali del Signore Francesco Bacono, cavagliero inglese, gran cancelliero d'Inghelterra, con un' altro suo Trattato della Sapienza degli Antichi. Tradotti in Italiano [by Sir Toby Matthew.]*

Giovanni Billio. Londra. 1618. 8vo. 2 pts. (Pt. 2, *Della Sapienza degli Antichi* is separately paged.) *British Museum.*

Saggi morali corretti e dati in luce dal Sig. Cavalier Andrea Cioli et un trattato della Sapienza degli Antichi.

Fiorenza. 1619-18. 12mo. *British Museum.* Also, Venetia, 1621. 12mo. *British Museum.* Bracciano. 1621. 24mo. *Brit. Mus.*

The second edition, *curante Andrea Cioli*, contains the essay *On Seditions and Troubles*, which was not printed in England till 1625.

A dedicatory letter to Cosmo, Grand Duke of Tuscany, eulogizes Sir Francis Bacon, praising him not only for the qualities of his intellect, but also for those of the heart and will, and moral understanding; "being a man most sweet in his conversation and ways, grave in his judgment, invariable in his fortunes, splendid in his expenses; a friend unalterable to his friends; an enemy to no man; a most hearty and indefatigable servant to the king, and a most earnest lover of the Public,—having all the thoughts of that large heart of his set upon adorning the age in which he lives, and benefiting as far as possible the whole human race."

Sir Toby Matthew and Sir Francis Bacon became friends as young men together in Parliament, and their affection knew no break through every variation of both their fortunes. Bacon held a high opinion of Matthews's literary judgment, and submitted his writings to him for criticism from time to time, among other pieces his book, *De Sapientia Veterum*, with an accompanying letter dated Feb. 17, 1610. In the last year of Bacon's life, at Sir Toby Matthews's special request, he added his *Essay on Friendship* to the series, in commemoration of their lifelong intimacy.

1619. *Apologia Equitis Lodovico Petrucci contra Calumniatores suos: Una cum Responsione ad libellum a Jesuitis contra . . . L. Donatum, Ducem Venetum, Promulgatum.*

Londini, 1619. 4to. *British Museum.*

1626. *Inderdicti Veneti Historia de motu Italiae sub initio Pontificatus Pauli V. Commentarius, Authore R. P. Paulo Sarpio, Veneto. . . . Recens ex Italico conversus [by William Bedell, Bishop of Kilmore and Ardagh].*

Apud T. Bucke, J. Bucke, et L. Greene, Cantabrigiae, 1626.
4to. Pp. 225. *British Museum.*

Dedicated, "Serenissimo Potentissimoque Principi Carolo, D. G. Magnae Britanniae, Francia, et Hiberniae Regi, Fidei Defensori."

This is a Latin version of Fra Paolo's *History of the Interdict*, written in 1608, but not published until after the author's death.

Istoria particolare delle cose passate tra'l Sommo Pontifice Paolo V e la Serenissima Republica di Venetia gli anni m.dcv, m.dcvi, m.dcvii. Lione [Venice?] 1624. 4to. British Museum.

See *The History of the Quarrels of Pope Paul V. with the State of Venice.* 1626.

1631. *F. Stradae [Famiano Strada] Romani . . . Pro-lusiones Academicæ juxta exemplar Authoris recognitæ, etc.*

G. Turner, *Oxoniae*, 1631. 8vo. *British Museum.*

[Another edition.] *Oxonii*, 1745. 8vo. *British Museum.*

Compare, Part II, Crashaw. *Steps to the Temple.* 1646.

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<i>Dupinet, Antoine, Sieur de Noroy</i>	d. 1584 (?).
Federice, Cesare.....	(?)
<i>Fernández de Oviedo y Valdés, González</i>	1478-1557.
Florio, Michelangelo.....	fl. 1550.
Garzoni, Tommaso.....	1549-1589.
Gastaldi, Jacopo.....	fl. 1548.
Gentili, Alberico.....	1550-1611 (?).
Giovio, Paolo, Bishop of Nocera.....	1483-1552.
Giraffi, Alessandro.....	fl. 1647.
Grataroli, Guglielmo.....	1516-1568.
Gualdo-Priorato, Galeazzo, Count of Comazzo.....	1606-1678.
Guazzo, Stephano.....	1530-1593.
<i>Guevara, Antonio de, Bishop of Mondoñedo</i>	d. 1545.
Guicciardini, Francesco.....	1482-1540.
Guicciardini, Lodovico.....	1523-1589.
<i>Guterry, Siegneur de</i>	(?)
<i>L'Écluse, Charles de</i>	1524 or 5-1609.
Leone, Giovanni, Africano (<i>Ĥasan Ibn Muhammed Al-Wazzān</i> <i>Al Fasi</i>).....	1483-1552.
Leoni, Tommaso.....	fl. 1470 (?).

<i>López, Duarte</i>	f. 1578-1587.
<i>López de Gómara, Francisco</i>	1519-1560.
Malvezzi, Virgilio, Marquis di.....	1599-1654.
Manelli, Giovanni Maria.....	f. 1585.
Manuzio, Aldo, the younger.....	1547-1597.
Manuzio, Paolo.....	1511-1574.
Martinengo, Nestore, Count.....	f. 1572.
Martire, Pietro, d'Anghiera.....	1455-1526.
Mazzella, Scipione.....	f. [1586].
Minadoi, Giovanni Tommaso.....	1540 (?) - 1615.
Modena, Leo (<i>Judah Arieih</i>).....	1571-1648 or '54 (?).
<i>Münster, Sebastian</i>	f. 1540.
N. N.....	(?)
Nannini, Remigio, Fiorentino.....	1521 (?) - 1581.
Nenna, Giovanni Battista.....	f. 1542.
Paruta, Paolo.....	1540-1598.
Patrizi, Francesco, Bishop of Gaeta.....	d. 1494.
Patrizi, Francesco.....	1529-1597.
Perera, Galeotto.....	(?)
Petrarca, Francesco.....	1304-1374.
Petrucci, Lodovico (Ubalдини, Petruccio).....	1524 (?) - 1600 (?).
<i>Petrus Alphonsus (Rabbi Moses Sephardi)</i>	1062-1140.
Pigafetta, Filippo.....	1533-1603.
Pigafetta, Francesco Antonio, of Vicenza.....	1491 (?) - 1534 (?).
Pimenta, Nicolò.....	(?)
Poggio-Bracciolini, Giovanni Francesco.....	1380-1459.
Polo, Marco.....	1254 (?) - 1324.
Porta, Giovanni Battista della.....	1543 (?) - 1615.
Ramusio, Giovanni Battista.....	1485-1557.
Ricci, Matteo.....	1552-1610.
Sarpi, Pietro, Fra Paolo Servita.....	1552-1623.
Soranzo, Lazaro.....	(?)
Strada, Famiano.....	1572-1649.
Torriano, Giovanni.....	f. 1659-1678.
<i>Transylvanus, Maximilianus</i>	(?)
<i>Trigaut, Nicolas</i>	1577-1628.
<i>Ulloa, Alfonso de</i>	d. 1580 (?).
Verrazano, Giovanni da.....	1480 (?) - 1527 (?).
Zeno, Antonio.....	d. 1406.
Zeno, Nicolò, the Chevalier.....	1340 (?) - 1395 (?).

MARY AUGUSTA SCOTT.